

The Hymn

Volume 67 No. 1
Winter 2016

A Journal of
Congregational Song

The Hymn

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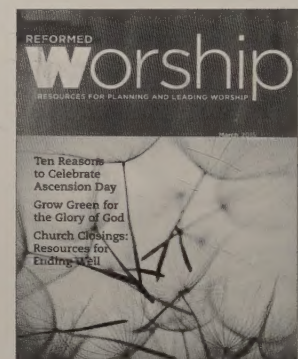
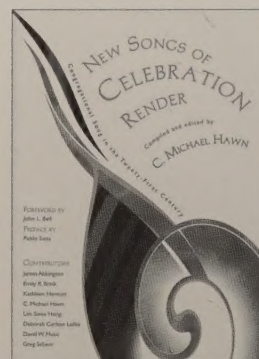
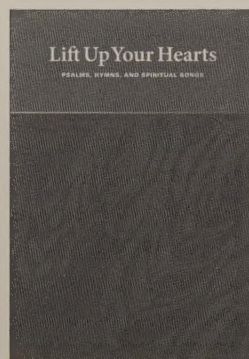
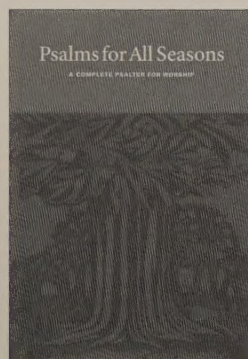
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Congregational Song

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EDITOR'S NOTES

As I prepare this issue of THE HYMN, we begin to look forward to our next Annual Conference, in Redlands, California, as well as look back at last year's conference in New Orleans. Ben Brody, Member-at-Large of the Executive Committee, has served as the chair of the Redlands Conference and will have been hard at work behind the scenes for at least eighteen months by the time you receive this issue. Ben's feature article gives us a preview of the Conference.

Dan Damon and Eileen Johnson have been active in The Society for many years, with Eileen currently serving on the Executive Committee as our secretary. They have provided a useful look into the planning that went into the jazz hymn festival in New Orleans last summer so that those interesting in considering such a festival in their own church might have some ways to begin working on that. They have also included the script from that festival to both teach and inspire.

Our third feature article comes from Norway, as Stig Wernø Holter looks at the Lutheran hymnal revision process and its result, *Norsk Salmebok 2013*. I first heard Stig speak at the North American Academy of Liturgy, another professional conference I try to attend regularly. What writers and topics might you share from other conferences you have attended? Let me know and I will be glad to follow up on possible articles for THE HYMN.

The index of the 2015 HYMN runs in this issue and includes some new terms this year:

- Ethnodoxology: articles that pertain to the examination of worship and musical studies of a particular race or cultural group
- Hymn Studies: articles that examine either a particular hymn or set of hymns in detail, may include biographical information pertaining to the author of the hymns
- Biographical Studies: articles that focus on the life and work of a particular hymn author or composer

This is the time of year when I welcome new columnists, this year Rev. Andreas Teich for the Hymn Interpretation column and Sipkje Pesnichak for the Hymn Performance column. Those of you who attend the Annual Conferences will know both of these persons as active from the time they were Lovelace Scholars, Sipkje recently as our "resident oboist." She currently serves on the Executive Committee as Member-at-Large while Andreas serves on the Financial Campaign Committee. I think you will find their columns useful and I look forward to hearing more from them this year.

Keep singing!

ROBIN KNOWLES WALLACE, Editor
rwallace@mtso.edu

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Editorial Policy

THE HYMN is a peer-reviewed journal of congregational song for church musicians, clergy, scholars, poets, and others with varied backgrounds and interests. A journal of research and opinion, containing practical and scholarly articles, THE HYMN reflects diverse cultural and theological identities, and also provides exemplary hymn texts and tunes in various styles. Opinions expressed in THE HYMN are not necessarily those of the Editor or of The Hymn Society.

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FROM THE CENTER

At our annual conference next summer, we will be exploring the theme “Formed in Faith, Shaped by Song.” While The Hymn Society staff and I have been working hard to plan and prepare for this exciting event, it has made me think about my own faith journey and the songs and song leaders who have shaped my life.

I cannot think of one hymn or song that sums up my childhood. I cannot even think of two or three that would fit that bill. What I keep coming back to, however, are the people who led my church’s song growing up. While I didn’t stop to recognize it until recently, my faith was formed by watching my children’s choir directors and the organist lead our song week after week after week. They were Mary Harrison, Barbara Lee, and Rick Carlson. The saying goes “actions speak louder than words,” but in this case I would rather say that actions spoke more profoundly than words. By being present every week without fail and encouraging us with gentle spirits to sing our praise, these faithful servants of God shaped my faith and ultimately shaped my whole person.

There is a hymn that stands out as being formational in my college years. After my freshman year of college, I embarked on a wonderful trip to the Iona Community where I would spend nine weeks volunteering on the island. Those nine weeks would prove to be a pivotal time for my call to music ministry as well as the time I realized I should ask my girlfriend to marry me. So, needless to say, a lot happened in nine weeks! After a long trip of flights, customs stops, missed flights, trains, and ferries, I finally arrived on the island. I quickly got settled and was oriented by one of the staff so that I could attend evening worship at the Abbey. It was a crisp evening and the stones were cold on my now bare feet as I removed my sandals and sat in a chair to wait for worship to begin. Then, from around a corner a voice began to sing with an acoustic guitar, “Will you come and follow me if I but call your name....” It was John Bell’s “The Summons.” I was enchanted by the singer’s voice, and at that moment, I had my first of many transformative experiences on the island. The pressing questions of Bell’s text combined with the singer’s honest voice and simple guitar spoke to my heart and moved my soul. In my entire childhood I can’t remember being asked directly by Jesus if I would follow him. Sure the church had asked me to be a member, and I had been asked, “are you saved?” but never before had I heard Jesus himself asking me questions like “will you use the faith you’ve found/to reshape the world around?”

There have been times in my life when I just feel overwhelmed. You know what I’m talking about. Whether it comes from working too much, emotional overload, relationship stress, or spiritual roadbumps, getting overwhelmed happens. When I find myself in these situations, I find my way to a piano and I begin to sing. Inevitably I turn to Charles Wesley’s “Depth of Mercy” set to GOTTES ZEIT by Penny Rodriguez. No matter how I am feeling or what is happening in my life, when I sing “God is love! I know, I feel,” all seems well. That hymn shapes my life back into something that resembles peace.

And so, I hope that this summer’s conference theme will be as meaningful and thought-provoking for you as I have already found it for myself. I look forward to hearing about how song has shaped your journeys.

BRIAN HEHN

Director, The Center for Congregational Song

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RESEARCH DIRECTOR'S REPORT

LIM SWEE HONG

The Emerging Scholars Forum (ESF) is a program of The Hymn Society established to nurture the next generation of scholars in congregational song. Convened within the annual summer conference of The Society, the ESF showcases research efforts that are typically offered by persons familiar with the field of congregational song and seeking to enlarge it.

As we approach spring, the time for starting the next round of ESF is upon us. So I would like to take this opportunity to review this work of The Society in showcasing scholars in our field and to personally invite you to consider participating in this event or to encourage your students to participate in this opportunity. Interested participants will need to submit their abstracts (no more than 300 words) by 1 April, 2016. Keep in mind that the invited panel of reviewers would be keen to look at abstracts that are guided by the following parameters: practice, philosophy (theology), history, and/or context of congregational song. Equally exciting to our reviewers would be research proposals that demonstrate an interdisciplinary framework and/or are substantiated by a methodological approach.

Submitted abstracts are blind-reviewed by a panel consisting of the three members of The Society together with the Editor of THE HYMN. The Director of Research serves as the administrator of this process. Abstracts are commented on and ranked and then the authors of the top three essays are asked to submit their 6,000-word essay by May 31st and are invited to attend the summer conference to make a presentation of their paper. When the essays are received, these are blind-reviewed, commented on, and ranked. The Forum award winner will be determined after the formal presentation of the papers at the Forum. The deliberation will take into consideration the content of the essay (60%) and the art of presentation with the ability to respond to questions from the floor (40%). All essays are to be offered via the basis of the right of first refusal to The Hymn Society's journal.

Typically speaking, editorial officers overseeing academic journals do not take on the time-consuming work of nurturing emerging scholars. However, The Hymn Society is distinctly unique, and nurturing the next generation of scholars is one of its objectives. Hence, aside from receiving a book prize of \$150, the winner will have the opportunity of working personally with an appointed member of the Editorial Advisory Board in having his or her essay prepared for publication in The Society's peer-reviewed journal. Such an opportunity will significantly help the award winner personally understand the intricacies and rhetorical demands of academic writing in the field of hymnology.

With this brief summary about this unique offering of our Hymn Society, it is my hope that this program will strengthen the field of congregational song and encourage scholarship to flourish. I look forward to receiving your abstract or that of your students and then to personally greet you and/or your students at the Annual Conference of The Society at the University of Redlands, California. Be seeing you soon!

LIM SWEE HONG (林瑞峰)

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Hymn Contest Announced: “Formed in Faith, Shaped by Song”

As part of The Hymn Society’s ongoing commitment to the enrichment of congregational song and in anticipation of the 2016 conference “Formed in Faith, Shaped by Song,” the Executive Committee has announced a search for a theologically rich hymn or song that engages the theme of the role of congregational singing in faith formation. The winning entry will be premiered at our 2016 conference in Redlands, California. An effective entry in this hymn search will address how singing as a part of a faith community shapes faith through various stages of life.

This search continues the series of hymn searches related to various aspects of the life and witness of people of faith made possible by a gift from Hymn Society Life Member Mary Nelson Keithahn.

This is primarily a search for new texts exploring the theme in accessible poetic language. Entries consisting of both words and music will also be considered, whether in a traditional hymnic or a contemporary musical idiom. All texts must be singable, either to existing tunes or to new music provided with the submission. Further details can be found with the entry forms on The Hymn Society website at www.thehymnsociety.org or may be requested in a printed version by contacting The Hymn Society headquarters.

The prize for the winning entry will be \$500. Because collaboration is strongly encouraged in the creation of entries involving new tunes, it is likely that words and music will be by different persons, and they will share the prize equally. An author or composer may choose to retain copyright. Doing so will not affect that person’s designation as winner of the search, but the corresponding portion of the prize money will not be awarded.

All entries are expected to follow the search guidelines and must reach The Hymn Society office by May 15, 2016, in order to be considered. The judges reserve the right not to name a winner if no entry adequately fulfills the criteria of the search.

The winning entry will be sung at the Annual Conference in Redlands, California, July 17-21, 2016, and will be published in the Autumn 2016 issue of THE HYMN.

Hymn Writing Competition to Celebrate 100th Anniversary

Fairmount Presbyterian Church, 2757 Fairmount Blvd, Cleveland Heights, Ohio, 44118, announces a Hymn Writing Competition for a new hymn (text and tune) to celebrate its 100th anniversary in October, 2016. The hymn text and tune must be original, suited for praise and celebration for a centennial worship service. A cash prize of \$1,000 will be awarded to the winner (author-composer) or equally divided between an author and composer team. The hymn will be premiered on Sunday, October 23, 2016. Submissions must be e-mailed or postmarked by May 1, 2016. Contact: Robert Moncrief, Minister of Music and Organist, at Rmoncrief@fairmountchurch.org or 216-321-5800 (ext. 135).

*Please send NEWS & LETTERS to Robin Knowles Wallace
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Formed in Faith, Shaped by Song:



Introducing the 2016 Annual Conference

BY BENJAMIN BRODY

At our recent Hymn Society board meeting this past November, the Executive Committee embarked on a process that resulted in the following (draft) statement:

*We believe that the holy act of singing together
shapes faith
heals brokenness
transforms lives
renews peace*

*For that reason we encourage, promote and enliven
congregational singing.*

While certainly not comprehensive, this statement helps articulate some of the most important outcomes of singing together as part of a faith community. While our organization is made up of congregational song leaders from a wide variety of theological traditions, we are united in our deep conviction that the words and music we sing, as well as the practice of singing itself, are important in the lives of our faith communities.

Our conference sessions this year will ask us to consider how the faith of our congregations is shaped through our singing together. Through plenary speakers, daily hymn festivals, morning and night prayer, and sharing by a number of our Hymn Society Fellows, we will be stimulated to consider how our singing and our songs have potential to either help or hinder spiritual formation in our communities.

Our three plenary speakers will invite us to consider how the songs we sing and our singing itself shapes our faith. Molly Marshall will kick off our conference by addressing how corporate worship serves as a “rehearsal for life.” Molly serves as President and Professor of Theology and Spiritual Formation at Central Baptist Seminary, Shawnee, Kansas, and is passionate about helping church leaders discover their gifts and “begin to sow seeds of hope in the congregations where they practice their craft.”

John Witvliet, Director of the Calvin Institute of Christian Worship, Grand Rapids, Michigan, will share on “The Formative Potential of Congregational Song: Responses to Some Trenchant, Incisive Objections.” John will respond to some common objections by those

who question whether congregational singing really does influence our faith development. John notes that “our efforts in congregational song cannot be limited to writing, choosing, and leading good songs in worship (the places we typically invest most of our energy), but need to be complemented by work in education and testimony outside of the liturgy in every aspect of the life of the community.” John will include some helpful thoughts on how we introduce, frame, and evaluate singing in our communities.

Our final plenary speaker, Mark Burrows, is Director of Children’s Ministries at First United Methodist Church, Fort Worth, Texas. In his session titled, “What’s an *Ebenezer*?!—Making the Word Accessible for Our Children,” Mark will explore how congregational songs can become stepping stones rather than stumbling blocks in the faith development of our children. This session will provide practical suggestions for engaging children with congregational song in meaningful ways and demonstrate how including children in worship leadership benefits the entire congregation.

Our hymn festivals will continue this exploration of faith formation through congregational song as we sing familiar favorites and explore new texts and tunes. Ken Nafziger, Professor of Music at Eastern Mennonite University, will open our conference with a festival of hymns and songs that have shaped his life. On Monday night, Jan Kraybill, Principal Organist for the Dome and Spire Foundation, and friends will re-produce the outstanding hymn festival that they presented at the Joint International Hymn Conference in Cambridge this past summer. Milburn Price, Dean Emeritus of the School of Performing Arts at Samford University, will present a festival on hymns in various stages of life, and Mel Bringle, Professor of Philosophy, Religion, and French at Brevard College, and Sally Ann Morris, Chapel Musician at Wake Forest Divinity School, will share a festival which will help us reflect on what we have learned throughout the week. Our conference will conclude with a festival highlighting the importance of children in worship, led by Chelsea Stern, Music Associate, First Presbyterian Church, Fort Worth, and hymnwriter Adam Tice.

The highest honor bestowed by The Hymn Society in the United States and Canada is the title of "Fellow." For over 70 years, our organization has conferred this designation on individuals who have made substantial contributions to the field of congregational song. We have invited six of these Fellows to lead a plenary session titled "Hymn Testimonies." Each of these Fellows will introduce a hymn that has shaped his or her life in a significant way and then lead our assembly in singing the hymn. We look forward to hearing from these esteemed leaders in the field of congregational song, and I know this session is one you won't want to miss!

Our conference includes six sectional sessions, with over 40 presenters and a wide variety of options to choose from. Many sectionals will help us reflect further on our theme. James Hart Brumm will moderate a discussion with a group of hymnwriters on how they address faith formation in their craft. Several sessions will explore faith formation of children in worship, including Grace Schwanda's session on equipping children to be leaders of worship for the entire congregation. Kenneth Hull will share a session titled "Do we become what we sing? Congregational Song and Spiritual Formation," and Beverly Howard will help us think about faith formation through sung table prayers for families.

One exciting addition to this year's conference is that we are offering an opportunity for children and youth to be active attendees at The Hymn Society's Annual Conference in Redlands. Children, ages 5-11, and youth, ages 12-17, will have the opportunity to sing and worship together, to learn about hymnody, to create artwork, and

to play games. They will also have the opportunity to participate in a featured way in Thursday morning's hymn festival. Families will attend morning prayer and the hymn festivals together. While the adults attend workshops, children and youth will be attending their own separate workshops. Please consider bringing your young people to our Annual Conference. This opportunity provides us with the framework to begin shaping future hymnologists, song enliveners, and all-around lovers of hymns and congregational song. It is vital we get our young people interested in and educated about congregational song at an early age so they can influence the world around them.

Whether this is your first conference or your thirtieth, this program promises to be an engaging time of learning and singing together. In addition to the opportunities to renew old friendships, make new ones, and of course, sing hymns, attendees will leave with practical ideas to shape congregational song in our places of worship. The program committee's hope is that this lineup of distinguished speakers, thoughtful hymn festival curators, and engaging sectional presenters will lead us to a renewed appreciation for and perhaps better ways to articulate the important role that congregational singing plays in forming the faith of our communities. I look forward to seeing you in Redlands in July!

Benjamin Brody serves as Chair of the 2016 Conference Program Committee and is Professor of Church Music and Director of Campus Worship at Whitworth University in Spokane, Washington.

Creating a Jazz Hymn Festival

BY DAN C. DAMON AND EILEEN M. JOHNSON

Editor's Note: In the fall of 2012, Carlton Young contacted Dan Damon to ask if he would be willing to write an article on jazz and congregational song for the *Canterbury Dictionary of Hymnology* (CDH).¹ Dan approached Eileen M. Johnson, his co-writer for an earlier CDH article, and together they agreed to take on this project. Based in part on their work, and in part on Dan's many years of experience as a jazz practitioner, The Hymn Society in the United States and Canada (HSUSC) invited Dan to lead a jazz hymn festival at our 2015 conference in New Orleans, Louisiana. The resulting festival, "Down by the Riverside: Jazz and Congregational Song" (see p. 13 for the script), combined their CDH research with Dan's expertise in leading congregational song with a jazz combo. After the festival, many people came up to them with questions about various aspects of the program. This article attempts to answer those questions and tells the story of planning and leading that festival.

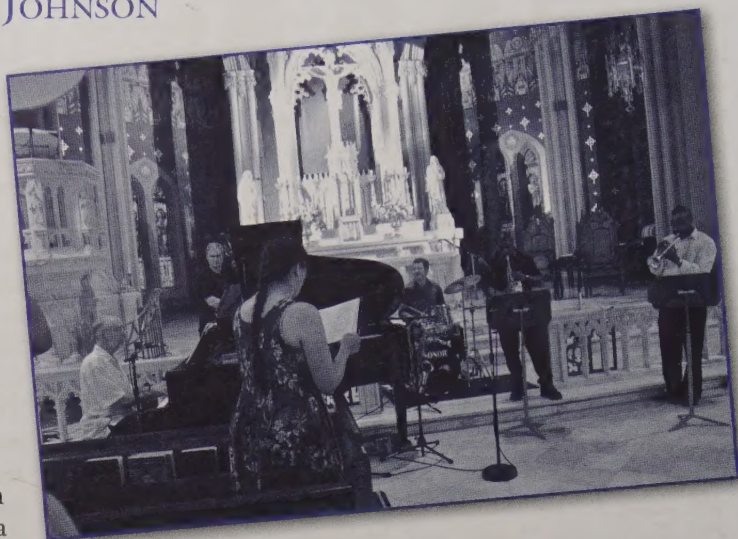
Dan and Eileen:

We thought it would be helpful to provide greater detail about both the planning and the execution of "Down by the Riverside" because we hope that it will encourage others to organize local jazz hymn festivals of their own.

Selecting the Material

Our first task was to select the congregational songs for the festival. This process was informed by some general principles:

- First and foremost, the material had to be *congregational*. By its very nature, jazz is individualistic and improvisatory. However, we wanted to use jazz arrangements that could be sung by the body (see below for further discussion on this point).
- We wanted to use hymn tunes and songs that encompassed the breadth of our hymnic heritage. Our final list included plainsong (ADORO TE DEVOTE), an early American tune (DOVE OF PEACE), nineteenth-century gospel song (CONVERSE), and a praise and worship song ("Change my heart, O God").
- We wanted to demonstrate a variety of jazz styles, such as Dixieland, swing, bossa nova, ballad, and modern jazz. We also wanted to include the blues and a spiritual, two important roots of jazz.



An initial challenge was the time constraint of a seventy-five-minute hymn festival. There were many songs we left out of the program due to this limitation. We considered responsorial psalmody, a jazz arrangement of a seventeenth- or eighteenth-century European hymn tune, and gospel songs. Some possible choices were eliminated because the genre (spirituals) or writer (Mark A. Miller) was being featured later in the week. Gospel songs such as "Precious Lord, take my hand" and "When the storms of life are raging" were reluctantly omitted from our program.

The first hymn we selected was Duke Ellington's "Come Sunday." We also wanted to include material by other great jazz artists. However, we quickly discovered that these musicians had written few hymns, and the hymns we found had one or more problems: either the theology was shallow, the poetry was poorly crafted, or the music was too difficult for a congregation. The work of Mary Lou Williams falls into the last category. Williams is perhaps the first major jazz artist to write liturgical jazz. Although she has written a few extremely beautiful "hymns," they are very complex and are choral rather than congregational.² We wanted to use something by Dave Brubeck, who wrote a number of sacred pieces that blend art-music and jazz, as well as many secular jazz songs. We considered "God's love made visible," which is in a few hymnals, but finally settled upon a challenging setting of the beatitudes ("Blessed are the poor in spirit/Sermon on the Mount") from his oratorio *Light in the Wilderness*. We were aware from the outset that this piece could hardly be considered congregational, but we had a soloist (Eileen) who could execute the piece, and we were confident that our HSUSC colleagues would enjoy the challenge.³

During our research for our CDH article, we became familiar with the work of jazz musician Deanna Witkowski, a composer, accomplished pianist, recording artist, and worship leader. She has written a number of liturgical jazz pieces. At Dan's invitation, Deanna sent us a few of her jazz compositions and arrangements. We chose "Turn my heart, O Lord/Turning" because it is a strophic four-part setting which shows her skill as a lyricist as well as a composer.

We programmed two pieces of instrumental gathering music, a jazz standard and a blues. "Do you know what it means to miss New Orleans?" created a festive mood in keeping with the conference location in the "Big Easy." For our second piece, we considered using one of the many famous blues songs, but to show the freshness of the twelve-bar form Dan decided to compose a simple blues instrumental, "The Society Blues,"⁴ for the occasion. For years jazz musicians have been adding harmonic interest to the blues of the Mississippi Delta. Dan's composition uses some of the jazz harmonies and voicings developed by jazz musicians during the twentieth century.

Creating Jazz Arrangements

A number of people asked Dan if the band members were using music, and if so, what the music looked like. Jazz musicians read from a *lead sheet* (sometimes called a *chart*), which is comprised of the melody line, chord symbols above the melody, and words, if applicable (see Figure 1).⁵ The chart, like a map, is a guide for the musical journey.

Figure 1: Sample lead sheet

Bossa Nova
♩ = 90

Em9 A13 DM9 GM9

2. Love of - fers life, in spite of foes who

WORDS and MUSIC: Daniel Charles Damon

ANGEL'S CAMP
C.M.

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The bandleader is responsible for providing lead sheets to the other musicians in the band. Jazz musicians often do their own arranging. They like to express their own harmonic ideas and preferences in performance. They write their own lead sheets, which can include several different harmonizations for the same melody. Other times, the bandleader may use published lead sheets (such as those in a *fake book*). Band members use the lead sheet in different ways, depending on their instruments. All members use the chart as a guide to the form, including length and repetitions. The rhythmic feel (bossa nova on Figure 1) suggests certain patterns and fills to the bass and drums. For example, a country two-beat would have the familiar boom-chick, boom-chick sound. The piano and guitar are also guided by the rhythmic feel for their *comping*, a light and rhythmic chording that helps to support the melody and to drive the rhythm forward.

Bass players improvise a bass line derived from the chords on the lead sheet. This line can be as simple as half-note roots and fifths, or can be very complex chromatic scalar phrases. Similarly, horn players (trumpet, clarinet, saxophone, etc.) follow the printed melody and improvise their solos based on the melody and the chord changes in the arrangement.⁶ In a big band arrangement many parts will be written out.

Standard jazz performance practice is to play the form once with some embellishment of the melody (or *head*). Then the form is repeated as many times as desired with individual players improvising as described above. In Dixieland, the players improvise simultaneously; in other styles of jazz the players take turns improvising. This practice is called *soloing over the changes*. The bandleader decides who will solo and how long the solos will continue. Typically, the final time through the form the head is re-stated, again at the direction of the bandleader. Depending on the number of players in the band and the inclination of the bandleader, a single jazz performance of a thirty-two-bar song can take as long as ten or fifteen minutes, particularly if the players are enjoying their musical collaboration. For our hymn festival, Dan modified this model to allow time for more singing and more repertoire by limiting the solos. At home, Dan has trained his congregation to expect one solo before the last verse of a jazz-style hymn.

Once we had a working list of songs for the festival, Dan began to write or find arrangements for them. During this process, some pieces were discarded because the material was not amenable to jazz arranging. In general, a congregational song suitable for jazz treatment will have a regular musical form and a logical harmonic progression. In some cases, "irregular" songs can be adapted, but it will require additional work from the arranger.⁷ After the festival, several people told us they were surprised to find how easy it was to sing with the band. We were very pleased to hear this, because during our preparation we were very intentional about working to ensure that our jazz arrangements would truly support congregational singing. One of the ways we did this was to have a "practice festival" at Eileen's church. We invited the congregation to come to a program of jazz congregational song. For most of the program, the congregation sang directly from the *United Methodist Hymnal*⁸ and *The Faith We Sing*⁹ while the band played from the lead sheets Dan had prepared. The enthusiastic response from Eileen's parishioners gave us confidence for the upcoming festival in New Orleans. After the program at Eileen's church, we refined our charts, eliminating some musical "bumps" we had discovered.

Because jazz harmonies are more complex and less familiar to the ear than the harmony in traditional hymn tunes, singing in four-part jazz harmony can be difficult for the average congregation. We still wanted as much four-part singing as possible in our festival. At one point, we considered having a schola sing a piece by Mary Lou Williams, but we discarded that idea in favor of having

the entire body sing a more accessible jazz arrangement. The HSUSC sings like a great choir and we wanted to hear our conference congregation enjoying the extended harmonies of jazz. Dan had been playing “What a friend we have in Jesus” (tune CONVERSE) for years as a country two-beat, but inspired by necessity, he crafted the four-part jazz setting we used in the festival.¹⁰

Dan’s arrangement of CONVERSE illustrates another element of jazz, the difference between a fully realized arrangement and a chart with *blowing changes*. Often jazz improvisation is done using a chart with slower harmonic rhythm (perhaps one or two chord changes per bar), while a more complex, fully realized version of the tune is used for the introduction or the ending. The simpler version is known as blowing changes. For the festival, the congregation used the four-part version, while the band performed from the same score with chord symbols added. Ignoring the vocal parts, the band used only the melody and chord symbols to guide their improvisation in support of the voices (see Figure 2).

Figure 2:

Excerpt from band score

Vocal harmonies (chord symbols added for analysis)

WORDS: Joseph M. Scriven, ca. 1855

MUSIC: Charles C. Converse, 1868, Arr. by Dan C. Damon

CONVERSE
8.7.8.7.D.

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During the hymn festival, Dan played the written SATB arrangement of CONVERSE to teach the parts but after we started the hymn with the band he used the chord symbols as a guide to his comping.

Inspired by Vince Guaraldi’s harmonization of ADORO TE DEVOTE, Dan wrote his own jazz arrangement of the plainsong.¹¹ The setting for the first two stanzas and the solo has a slow harmonic rhythm, harmonized at the half note (suitable for blowing changes). Similar to the way an organist might use a more elaborate harmonization for the final stanza of a hymn, Dan harmonized every quarter note for the last stanza, making use of more complex chromatic movement. In the festival we broadened the tempo, allowing the harmonies to enhance the meaning of the text.

Practicing

For those unfamiliar with jazz performance practice, it may seem that the music mysteriously happens in the moment of rendition. However, jazz performance requires as much preparation and practice as a classical music performance. Dan led the festival with charts in front of him, but he wanted to know the material as well as possible. Having written most of the arrangements, Dan spent the next several months practicing them with a metronome. He played much of the program material on his Monday and-Friday evening gigs at the Hotel Mac in Point Richmond, California. Just as an organist develops a variety of compositional techniques to draw on during improvisation, Dan expanded his bag of tricks for blues improvisation, developing a larger reserve of riffs and figures that he knew would work over the blues chord progression. The first practice goal of a classical musician is to perform a piece note perfect. In jazz, each performance of the same piece will use different notes and rhythms. Jazz practice is essentially practice in improvisation and applied harmony. The mature jazz improviser will hear the solo unfolding as the music continues, and know that it will work with the harmonies on the chart.

Suzi Byrd, one of our vocal soloists, provided this description of her preparation:

This is how I practiced improvisation when I first started out. I listened to other people improvise, vocalists and instrumentalists alike. Then I would try to sing with them (I still can sing most of Ella [Fitzgerald’s] scats). In classical music I have always liked to make up parts and countermelodies that fit. We did that as kids when we did a lot of hiking and singing folk songs. I transferred that to jazz. It involved a lot of trial and error, and a lot of laughing. We just enjoyed singing and making it up as we went.

When I learned a new jazz tune, like a lot of the Latin music, and I didn’t have a recording, I sang it over and over and just “wandered” a little bit off the melody. I remember “Girl from Ipanema” being my Nemesis . . . I think you learn and grow by doing it lots, much like what you do to grow in discipleship.

Improvisation is not something I prepare anymore because I have worked on it for many years before. However, to be able to improvise and sing jazz well, I study the words first. I have to have a deep sense of what the text is saying before I move on to the music. I read the text. I read it out loud and sometimes I research to see if there are other versions out there.

Next I look at the chord progression. I play through it on the keyboard, or ask a friend to play it if the chord progression is more complicated (changing harmony on every beat). To be able to improvise I have to be able to anticipate where the song goes. Then I study the melody and put words

with notes. Finally I listen to a variety of recordings, vocal and instrumental, to get a good idea what the performance practice has been.¹²

Working with a Band

Most of us do not have professional jazz musicians in our congregations, so organizing a jazz hymn festival will require hiring one or more players. One of the best ways to find good jazz musicians is to attend jazz performances in your area. Get business cards from the players you like. They will be able to recommend other professional jazz musicians to you. Dan did not know the musicians in New Orleans, and did not have a budget that would allow him to bring his Bay Area musicians to the conference. Luckily, we knew HSUSC member Pat Henry, who played trumpet with a jazz band in Little Rock, Arkansas. We thought Pat would play trumpet for the hymn festival, but sadly, he died in February 2015. Before he died, Pat had put Dan in touch with the bass player in his band, David Higginbotham. Pat had also told Dan that there were musicians from New Orleans who had moved to Little Rock after Hurricane Katrina. After Pat's death, Dan asked David to hire the band for him. David made the initial contacts with musicians from New Orleans and Dan confirmed the details with them: pay, date, place, time, and dress. Dan also sent pdf files of the charts a month ahead of the gig and reminder e-mails the week before the festival.

Always pay your professional musicians a fair wage at the time of the gig. Dan paid his musicians when they arrived for the rehearsal. There is a bad musician's joke that goes like this: A musician is a person who puts \$5,000 of equipment into a \$500 car to drive 100 miles for a \$50 gig. This would be really funny if it were not so true. Dan has played a lot of \$50 gigs. If you are hiring local players, expect to pay \$100 to \$150 per player. If there is a local musician's union, they will have a fee schedule. To hire top players in New Orleans we paid \$250 each to the non-HSUSC band members. We are grateful to the Community of Christ for their generous support of the festival. We are also grateful to HSUSC members Jock Lewis and Suzi Byrd for sharing their talents with us.

Some jazz ensembles perform together regularly with the same players. However, it is not unusual for jazz musicians to meet for the first time on the day of performance. Dan met his non-HSUSC musicians for the first time at 5:00 p.m. the evening of the festival. We shook hands and introduced ourselves, eager to make music. The band rehearsed for about an hour and a half, then took a brief break prior to the performance.

A successful rehearsal of this type depends on advance preparation by the bandleader. Careful planning will ensure that the rehearsal time is used efficiently and productively. Many things about rehearsing a jazz band are similar to rehearsing other musical ensembles. Make a rehearsal plan. Do not waste time. Supply pencils and band books (charts in concert order). In our experience,

having clear, readable charts is a great time-saver in rehearsal. Take care of all logistical matters ahead of time: tune the piano, test the sound system, check the lighting, count the music stands, make a preliminary decision on the placement of the musicians, and arrange to get into the venue for rehearsal and setup. All these details are harder to manage in an unfamiliar location. We are grateful to Deborah Loftis for helping with these many arrangements in New Orleans.

The first rehearsal task is setup and placement of the musicians. For jazz ensembles, the bass player should be as close to the drummer as possible. A drummer with a full kit may need up to thirty minutes to set up. Be sure to arrive early enough to allow time for this. During setup, check sight lines and make sure the musicians can hear each other. During our rehearsal, the bass player asked to move closer to the piano in order to hear Dan better and to see his hands. Once everyone is ready to play, start with a familiar tune (a jazz standard or a blues) to allow everyone to get musically acquainted. As in any musical rehearsal, efficient use of everyone's time is important. If there are singers, rehearse their songs as soon as possible, then dismiss them.

Our evening of congregational singing did not include a sermon or communion. For a Sunday morning worship service, you will need to consider how placement of the musicians will affect access to the altar or the pulpit. Different liturgical traditions will have different needs in this regard. In both the United Methodist churches we serve, we do not have communion every Sunday, and we have the flexibility to move (or remove) the wooden altar to make more space for musicians. In other congregations, the pastor and band leader will need to work together to find a placement which allows at least minimal sight lines for the musicians as well as space for liturgical action. (We realize this may be easier said than done.)

Pipe organs do not need amplification. Grand pianos may not; guitars and small pianos do. In a jazz ensemble it is customary to mic the piano and singers. Bass players use an amp (they bring their own). Drummers and horn players probably need no amplification in most churches. In a small church with a good piano in a live room, you may only need to mic the singers. In a large room, you will need to mic the piano. You may want to use two mics inside the piano: one for bass and one for treble. Be sure to have someone competent running the sound. Proper amplification with a good sound system can mean the difference between a wonderful musical experience and a terrible one.

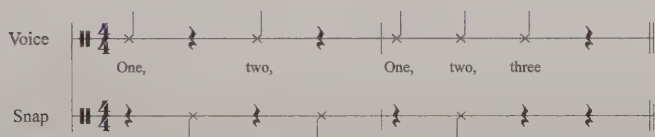
Be sure to check the balance in the room. As with the organ, the volume of the band should support and lead the congregation, not overpower it. While rehearsing the Brubeck piece, Dan walked out in the room to hear the bass and drums supporting the soprano vocal. The drummer was holding back a bit, so Dan told him he could play out a little more to fill the big space.

When the details of placement, balance, and sound levels have been addressed, the next task is to go through

the program in order. For each piece, the following items are discussed: rhythmic feel (Latin, swing, jazz waltz, etc.), what the introduction will be, any special aspects of the form (repeats, ordering of refrain and verses), and solos. The musicians will need to write notes in their charts regarding these matters. The bandleader usually starts each piece, but the band does not play through the entire song unless the piece is unusual. “Come Sunday” has an introduction, refrain, and stanzas. During the festival rehearsal, we talked about the form until the instrumental soloists were clear when to come in.

A conductor begins with a preparatory beat which shows tempo, dynamics, and character of the piece. Jazz musicians do not respond well to the baton. Instead, a bandleader uses a verbal count off to establish tempo, dynamics, and rhythmic feel. A good count off is clear, audible, and definitive. Counting off well requires practice. Eileen felt self-conscious when she was first learning this skill, but ease came with repetition. A count off typically consists of one or two measures in which the beat is counted aloud. A finger snap is often used with the count. Figure 3 shows the count off Dan used for “What a friend we have in Jesus.”

Figure 3: Count off for “What a friend we have in Jesus”



The bandleader decides who will play the introduction and who will take the solos. The introduction could be a vamp or the entire hymn tune. For “The Society Blues,” Dan gave a very precise order of solos: trumpet, sax, piano, bass, drums. Horns and piano each soloed twice through the twelve-bar form. The bass and drums each soloed once through the form.

As the bandleader has a chance to hear the players, he or she makes choices about how to highlight their strengths and minimize their weaknesses. During the rehearsal, Dan decided to feature trumpeter Jamil Sharif on “Do you know what it means to miss New Orleans,” a song he plays regularly on Bourbon Street. Dan invited saxophonist Jock Lewis to introduce “Change my heart, O God” by playing the melody.

We wanted to feature the congregational singing more than the soloists in the band. Dan told the band that the solos would be brief. We used only one horn solo per song for the sake of time. Depending on your own worship setting, longer solos could be appropriate. For example, the worship service at Saint John Coltrane African Orthodox Church, San Francisco, is two and a half hours long.

Encouraging Volunteers and Professional Classical Musicians

Not everyone has the resources to hire professional jazz players or there may be few jazz musicians in your area. In our experience, there are ways to encourage, promote, and enliven congregational jazz using good volunteer jazz musicians or professional classically-trained musicians who aren’t familiar with jazz.

Eileen directs a band at El Sobrante United Methodist Church. It is a volunteer group consisting of piano, bass, drums, guitars, and vocals. The Kairos band rehearses regularly and uses a variety of material from praise and worship to global song. The band has done several jazz arrangements successfully. One example is Dan’s arrangement of WONDROUS LOVE, a simple chart using only two chords, Dm9 and G13.¹³ Because the melody is in D Dorian, any white note can be used for improvising a solo, eliminating the fear factor of playing a wrong note.¹⁴

Moving on to perfection

- Professional jazz musicians are familiar with ending together by watching the bandleader. For our festival rehearsal, we did not spend much time rehearsing the endings. If you are working with volunteers, you will need to practice the endings as well as the introductions.
- If you have musicians who are afraid to improvise, have them simply restate the melody for a solo while encouraging them to vary the melody slightly. Try writing out a solo for them to play, or invite them to write out a solo for themselves (provide help with notation if needed). Have your musicians practice soloing during rehearsal.
- Find a teacher for yourself. Both Eileen and Dan have studied with professional jazz musicians in the Bay Area. Keep learning in order to season your playing with new harmonic, melodic, and rhythmic ideas. Encourage your musicians to take lessons as well.
- Learning to create good jazz arrangements requires time and effort. For those who regard music theory as anathema, an increasing number of jazz hymn arrangements are commercially available.¹⁵
- Listen, listen, listen. Find jazz recordings and go hear live performances. There are innumerable YouTube videos of jazz hymn performances. Play along and sing along. Transcribe solos and bass lines.
- Finally, don’t be intimidated. Explore this world of sound. No one is born playing jazz. It is learned behavior—you can learn it.

Dan C. Damon, a hymnwriter and jazz pianist, is pastor of First United Methodist Church, Richmond, California. Eileen M. Johnson, CAGO, is music director at El Sobrante United Methodist Church, El Sobrante, California, where she is bass player/leader of the Kairos band.

Notes

¹Daniel Damon and Eileen Johnson, "Jazz and congregational song, USA." *The Canterbury Dictionary of Hymnology*. Canterbury Press, <http://www.hymnology.co.uk/j/jazz-and-congregational-song-usa>.

²See the hymn "St. Martin de Porres" on Mary Lou Williams, *Black Christ of the Andes*, Smithsonian Folkways Recordings SFW CD 40816, 2004, compact disc, and the YouTube recording <https://www.youtube.com/watch?v=rNd-X2uMM1k>.

³We have performed a slightly altered version of the festival at both of our congregations. In those instances, Eileen simply sang the Brubeck as a solo, and we bragged about the reading ability of our Society members.

⁴Daniel Charles Damon, "The Society Blues," *Online Collection - Jazz Worship* (Carol Stream: Hope Publishing, 2014), http://www.hopepublishing.com/media/pdf/hset/hs_5610.pdf.

⁵See http://www.hopepublishing.com/media/pdf/hset/hs_5491.pdf for the entire lead sheet. This piece was included in the festival. For a good explanation of how to read a lead sheet, see Ed Doemland, "Hymn Performance: An Introduction to Chord Symbols on Lead Sheets," *THE HYMN* 63 (Summer 2012): 45-49.

⁶See Dan C. Damon, "Hymn Performance: From German Chorale to Jazz Waltz," *THE HYMN* 61 (Spring 2010): 45 for an example of a written-out saxophone improvisation on *Es Ist Ein Ros*'.

⁷Ibid, 42-43.

⁸Nashville: United Methodist Publishing House, 1989.

⁹Nashville: United Methodist Publishing House, 2000.

¹⁰Daniel Charles Damon, arr., "What a friend we have in Jesus," *Online Collection - Jazz Worship* (2015), http://www.hopepublishing.com/media/pdf/hset/hs_5607.pdf.

¹¹Daniel Charles Damon, "In the stillness of this hour," *Online Collection - Jazz Worship* (2012), http://www.hopepublishing.com/media/pdf/hset/hs_5669.pdf.

¹²Suzi Byrd, e-mail message to author, August 31, 2015.

¹³Daniel Charles Damon, arr., "What wondrous love is this," *Online Collection - Jazz Worship* (Carol Stream: Hope Publishing, 2014), http://www.hopepublishing.com/media/pdf/hset/hs_5458.pdf.

¹⁴For detailed commentary, see Dan Damon, "Hymn Performance: Hearing WONDROUS LOVE Again for the First Time," *THE HYMN* 61 (Autumn 2010): 57-60.

¹⁵Here are some resources for congregational jazz: Bill Carter and Presbybop Music, <http://www.presbybop.com/store/>; Dan C. Damon, *Online Collection - Jazz Worship*, Hope Publishing Online Hymnody, <http://hopepublishing.com/html/main.isx?sitesec=40.1.0.0>; Andy Tecson, *Chicago Jazz Mass*, <http://churchjazz.com/store/sheet-music>; Deanna Witkowski, <http://deannawitkowski.com/sheet-music>.



Down by the Riverside Jazz and Congregational Song

The Band: piano, Dan Damon; bass, David Higginbotham;
drums, Doug Belote; saxophone, Jock Lewis; trumpet, Jamil Sharif
Vocal Soloists, Suzi Byrd, Eileen M. Johnson

This evening is dedicated to the memory of Pat Henry

Gathering Music starts five minutes early

"Do You Know What It Means (To Miss New Orleans)?"

"The Society Blues"

Words of Welcome – Joanne Reynolds

Narration Notes

The Program

DAN: In the fall of 2012, having just finished one essay for the *Canterbury Dictionary of Hymnology*, Eileen and I thought we would go back to taking walks and watching birds, but in late October I got this e-mail from Carlton "Sam" Young:

Dear Dan,

Jazz is mentioned or cited only 19 times in the entire CDH. As you may be aware I was brought up in jazz, my uncle played tuba and bass sax with Bix Beiderbecke and the Wolverines, later with Paul Whiteman including the 2nd recording of 'Rhapsody in Blue.' I played bass in jazz groups during W[orld] W[ar] 2, and in combos during undergrad studies in Cincinnati.

So I turn to you, *the only one I would trust*, to ask if you might be interested in writing a 3500-5000 word essay on 'Hymns and Jazz'.¹

He continued with a list of all the topics I should include. As many of you know, Sam is very good at getting people to say "yes." I consulted Eileen to see if she would be my scholarly helper and then agreed to the task. This evening is an outgrowth of our work.²

You can't talk about jazz without talking about the blues, and some might say you can't talk about the blues without talking about spirituals. The blues and spirituals are two sides of the same coin, sharing characteristics

such as wails, blue notes, call and response, and improvisation. They also speak truth about the performer's current condition. Some musicians played blues on Saturday night and spirituals on Sunday morning. In the famous T-Bone Walker blues song, "Stormy Monday," the lyrics tell the story: "The eagle flies on Friday, Saturday I go out to play. I go to church on Sunday, and I get down on my knees and pray. I say, Lord have mercy."

African-American jazz pianist and composer Mary Lou Williams was deeply rooted in both the blues and the spirituals. She called blues "the spiritual feeling" in jazz. Williams is perhaps the first major jazz artist to write liturgical jazz. Following her conversion to Catholicism, she began writing pieces that combined liturgical texts with the sounds of jazz. We commend her album *Black Christ of the Andes* to you.

We invite you to listen for elements of the blues in our playing throughout the evening. We have played a new twelve-bar blues for you as we gathered. Now let's sing a spiritual that celebrates the vision of peace on earth.

Organist Austin Lovelace recommended a little breathing and swallowing time between hymn stanzas. But in jazz, the time never stops; we don't pause between stanzas. We invite you to sing lightly, listening, so that you can keep in time with the band.

"Gonna lay down my sword and shield/Down by the Riverside"

EMJ: What exactly is jazz? The origins of jazz are in Africa. In the U.S., slaves incorporated the songs and dances of their homeland into ring shout hymns, spirituals, work songs, and the blues. At the end of the nineteenth century in black New Orleans, musicians were divided into two groups: the musically educated creoles of color in the downtown district, and the blacks in the uptown district, who played by ear. In 1897, the city enacted vice segregation, resulting in the red-light district of Storyville. The best musicians, whether creole or black, found their way to Storyville—it didn't matter where the gig was, as long as the pay was good. Both sides were eager to learn from each other. The resulting cross-fertilization, a blending of European harmonies, the syncopation of ragtime, and improvisation, were the beginnings of what we know as jazz, a truly American art form.

One of the things we want to share with you tonight is how a traditional hymn tune can be transformed by a jazz treatment. Brian Wren's well-known text "I come with joy" is paired with the *Southern Harmony* tune DOVE OF PEACE in several current hymnals. Listen to how it sounds (and swings) with a jazz arrangement.

"I come with joy, a child of God"

DAN: Jazz and congregational song both share in the process of re-invention. The same Hoagy Carmichael song is recorded hundreds of times by many artists, but each performance is unique. A well-known chorale such as EIN FESTE BURG has been arranged countless times for instruments, choirs, and congregations. Our next hymn is an example of this. I originally wrote "Love knocks and waits for us to hear" in a chorale style that would please any music theory teacher. Several years later, I decided to arrange my tune as a bossa nova, which is a style of Brazilian popular music. A familiar example is the 1962 song "The Girl from Ipanema" by Brazilian composer Antonio Carlos Jobim.

We will sing the four-part version for stanza one. On the last chord the band will start a vamp that introduces the rhythmic feel of the bossa nova. Notice how the phrasing of the melody line can "mess" with the time, while the rhythm section of the band keeps the pulse constant.

"Love knocks and waits for us to hear"

DAN: "How long, O Lord" is a setting of Psalm 13 that works well for jazz improvisation. Traditional jazz comes in four- and eight-bar phrases. The typical jazz standard is thirty-two bars, divided into sections of eight bars. The most common blues form is twelve bars long. Professional jazz musicians develop an almost automatic sense of duration for these phrases and plan their improvisations accordingly. A common interchange in our household is:

DAN: This hymn tune only has fifteen bars; my musicians won't be able to improvise!

EMJ: Bach uses an odd number of bars all the time—just look at the *Orgelbüchlein*!

DAN: When arranging congregational song for jazz, sometimes it is necessary to add or subtract measures to create the required number. In this case, like the Jerome Kern tune, "Yesterdays," we create a regular form by starting the chord progression again on the last bar of singing. It should sound natural to your ear.

"How long, O Lord"

EMJ: One of the things we learned during our research is that the use of jazz in worship has been growing steadily and many jazz-based musical resources are available. However, not everyone may feel that this style of music is appropriate for worship. Jazz composer, educator, and saxophonist Ed Summerlin struggled with this question. Following the death of his infant daughter in 1959, Summerlin wrote *Requiem for Mary Jo*, one of the earliest

examples of liturgical jazz. Summerlin was encouraged by his pastor to write the requiem as a way to create jazz that could be used in worship. On writing the mass, Summerlin stated, "There was this problem of writing music that would be jazz but would be the kind of music that would make people feel they were prepared to worship."³

DAN: We would like to explore this question in our next song. A few years ago, I led a Taizé service with my jazz quartet in Berkeley, California. My drummer told me he especially enjoyed the groove on "Veni Sancte Spiritus." Some of you may feel mildly uncomfortable at the thought that this beloved chant could have a "groove." However, we invite you to be open to the music as we open our hearts to the Spirit.

"Veni Sancte Spiritus"

EMJ: Many of us remember jazz pianist Ed Doemland, who arranged a lovely service of night prayer with a jazz ensemble for a Hymn Society conference several years ago. Ed also wrote a series of hymn performance columns featuring jazz arrangements for *THE HYMN*. One of these was a setting of *LASST UNS ERFREUEN* by jazz pianist and composer Deanna Witkowski. Continuing in the tradition of Mary Lou Williams, Witkowski has written and recorded several settings of liturgical texts in a jazz idiom. She is a new member of The Hymn Society, and we welcome her with our singing.

"Turn my heart, O Lord/Turning"

DAN: Jazz is by nature improvisatory and individualistic. When Deanna plays her piece, it will sound different from the way I just played it. The personal expression comes from the planned arrangement and the improvisational style of the performer. Each of us plays within our technical limitations, making the music come alive as we are able in the moment. However, at its best, jazz-based congregational song will work regardless of who is leading it. But because of the musical complexities of jazz, there are additional demands on the musicians. Aunt Suzy in Ogden, Iowa, doesn't play jazz, and you shouldn't pretend that she does. Sometimes, the best rendition will require professional players.

Some of you may be wondering why there are so few hymns by major jazz artists on the program. We did find some, but we encountered major difficulties: 1) the theology was weak; 2) the poetry was poorly crafted; and 3) the music was too difficult. Our next song has good theology and poetry, but it *is* difficult. It is hard to imagine any other congregation being able to sing this. But hey, we're The Hymn Society.

Together with trumpeter Miles Davis, pianist and composer Dave Brubeck is known for popularizing "cool jazz" in the 1950s, a reaction against the esoteric quality of bebop. Brubeck has written a number of sacred compositions which blend art music and jazz. Among these is the oratorio *Light in the Wilderness*. "Sermon on the Mount" is taken from this work. Brubeck's recording of this song with Gerry Mulligan playing baritone sax is a treat. It is also nine minutes long.

"Blessed are the poor in spirit/Sermon on the Mount"

DAN: One of the best models we found for congregational jazz was Vince Guaraldi's "Jazz Mass." The work was performed in 1965 as part of the celebration of the completion of San Francisco's Grace Cathedral. A local jazz musician, Guaraldi later became known for his soundtracks on the Peanuts television specials. For his mass, he arranged one of the communion settings from *Hymnal 1940*. The people were able to sing straight from the hymnal, while the band improvised underneath them.

Episcopal priest Charles Gompertz was on the planning committee for the celebration. Describing the event, Gompertz said, "Originally the Bishop, James Pike, wanted the youth of the Diocese to sponsor a 'Holy Hootenanny.' As one of the leaders of the Diocesan Youth Council (being a 27-year old, idealistic new priest), I thought we could do better. Accordingly I tracked down Vince and helped organize the council to create the event . . . I chose the fourth setting of the Communion (Merbecke), Plainsong, to quiet the conservative voices that were sure to erupt."⁴

During the event, Guaraldi played an eleven-minute instrumental, "Holy Communion Blues." Some listeners complained that it sounded like dinner music. Gompertz replied, "Of course. What does Communion represent but the Last Supper?"⁵

One of the hymn tunes Guaraldi used was the beautiful plainsong *ADORO TE DEVOTE*. Inspired by his work, I wrote my own setting. The harmonization for the last stanza is more complex, similar to the altered harmonization that an organist might play for the last stanza of a hymn.

"In the stillness of this hour"

EMJ: Our next selection comes from the contemporary Christian genre. Eddie Espinosa wrote both the words and music to this popular congregational song. As with "How long, O Lord," we have modified the structure. We will repeat the first eight bars to create an AABA 32-bar form, the same as a jazz standard. In the A section, "Change my heart" uses a modified version of a very famous jazz progression, I vi ii V, known as the "rhythm

changes” from the Gershwin song, “I Got Rhythm.” Sing lightly and enjoy the Latin beat. If you feel like dancing in the aisles, please do.

“Change my heart, O God”

DAN: You may have noticed that we have sung in unison a great deal tonight. Jazz harmonies are less accessible, particularly to non-music readers. For example, the predictable I IV V I root-position movement of the bass line may not be present.

In a jazz standard, the initial statement of the tune may be harmonically complex, but the harmony is often simplified for the improvisations. This simplified version is called “blowing changes.” The slow harmonic rhythm of a tune such as *CONVERSE* offers the space needed for jazz improvisation. I will play the printed arrangement some of the time and will play fewer chords during the instrumental solo.

My setting of my father’s favorite hymn “What a friend we have in Jesus,” gives us a chance to sing four-part jazz. Let’s hum through the piece to get a feeling for the parts before we sing it with the band. The basses have the hardest part. They are not singing the root of the chord because the string bass will be covering that area. We have an implied five-note harmony when we sing with the band.

“What a friend we have in Jesus”

EMJ: Duke Ellington’s “Come Sunday” was initially written as part of the 1943 instrumental jazz suite *Black, Brown, and Beige*. Ellington later added a lyric and the song became a well-loved jazz standard.

In 1965, Ellington was commissioned to compose a “Concert of Sacred Music” as part of the events celebrating the opening of Grace Cathedral, San Francisco. The program included “Come Sunday” followed by “David danced before the Lord,” which was an up-tempo swing version of “Come Sunday” to accompany tap dancer Bunny Briggs. (You can watch the video on YouTube.)

Speaking about sacred music, Ellington said, “Sacred music in all of its forms offers a universal point of meeting. But what makes music sacred is not a rigid category, nor a fixed pattern of taste. The sole criterion is whether or not the hearts of the musician and the listener are offered in response and devotion to God.”⁶

“Come Sunday”

EMJ: Saint Peter’s Church, Manhattan, promotes jazz both in its worship services and in the local community. A statement from their website suggests that jazz can be a metaphor for faith development:

Anyone can participate in making jazz. Even the most casual observer makes music when tapping or clapping spontaneously along with the beat. Jazz is this infectious. It blurs the lines of listener and player, and draws everyone deeper to its contours. Jazz sounds like God because jazz reflects God’s way of blurring lines. It draws people closer to God and to one another. Improvisation captures an always-growing faith. Jazz has many entry points. Entering into the music at any time in whatever way is a vision for life together in community.⁷

DAN: As we conclude our time together, please sing the refrain of “Just a closer walk with Thee” in traditional four-part harmony and then let us play you out into the world as you go to love and serve the Creator, Redeemer, and Sustainer of us all.

Postlude

“Just a closer walk with Thee”

Notes

¹Carlton Young, e-mail message to author, October 22, 2012.

²For all historical information in the script, see Daniel Damon and Eileen Johnson, “Jazz and congregational song, USA.” *The Canterbury Dictionary of Hymnology*. Canterbury Press, <http://www.hymnology.co.uk/j/jazz-and-congregational-song-usa>.

³*Dubuque Telegraph-Herald*, “A Requiem for Mary Jo: Grieving Father Composes Jazz Liturgy as Memorial,” February 17, 1960, <http://news.google.com/newspapers?id=j4tFAAAAIIBAI&sjid=57wMAAAAIIBAI&pg=5548,5169919&dq> Accessed August 8, 2013.

⁴Charles Gompertz, e-mail message to author, August 7, 2013.

⁵Charles Gompertz, quoted in Philip Elwood, liner notes to *Vince Guaraldi: The Grace Cathedral Concert Fantasy* FCD-9678-2, 1997, compact disc.

⁶Duke Ellington, liner notes to *Duke Ellington: Second Sacred Concert*, Prestige PCD-24045-2, 1974, compact disc.

⁷Saint Peter’s Church, “Prayer and Reflection with the Healing Contours of Jazz” (n.d.) <http://www.saintpeters.org/jazz/jazz-vespers> Accessed August 25, 2013.

Norsk Salmebok 2013:

A Hymnal for Church and Home

BY STIG WERNØ HOLTER

The Church of Norway is an evangelical Lutheran folk church¹ with 3.8 million members in 2014 (74.3% of the population). Nearly 300,000 Norwegians belong to other Christian churches, the Roman Catholic Church being the largest one with approximately 100,000 registered members (but serving twice as many due to labor immigration). Thirteen percent of the population have no affiliation with any faith community.

On the first Sunday of Advent 2013, The Church of Norway adopted a new hymnal, *Norsk salmebok 2013* (N13).² The hymnal is part of a larger liturgical reform that was initiated by the Church Council³ in 2003 and implemented in 2011/12. Which part of the reform is the most important event depends on whom you ask. So far it appears that the hymnal has enjoyed a more favorable reception than the liturgical reform. Originally, the reform was not supposed to affect the then-current 1985 hymnal, *Norsk salmebok* (NoS). A hymnal supplement had appeared in 1997, *Salmer 1997*. With these books, combined with a generous opportunity to bring in other texts and tunes on special occasions, it appeared that most needs were met for a foreseeable future. But the hymnal was included in the wake of the liturgical reform, though historically there has not been a necessary link between them. The hymnal and the book of worship had not been asked for in public debate or at the grassroots level of the church. All the Nordic sister churches have replaced their hymnals during the last 40 or 50 years, but only The Church of Norway has moved so quickly toward a revision, after only 28 years.

Historically hymnal revisions have been governed by various motives. NoS came into being as a result of a desire for unity between Bokmål and Nynorsk congregations. Bokmål and Nynorsk (book language and new Norwegian) are the two official variants of the Norwegian language. In a local congregation the liturgy will be in Bokmål or Nynorsk, while hymns in both forms may be sung in the same service. But NoS also developed out of desire for a renewal of hymnic repertoire as it had developed since the so-called “hymn explosion”, which occurred in the 1960s. Changes in the church year have played a role, particularly for those hymnals arranged according to individual Sundays and festivals. Language development and orthographic changes in the various Norwegian languages have also motivated the reform of the Norwegian hymnals.

From the Reformation to the nineteenth century hymnals were identical in Denmark and Norway, prepared in Copenhagen. The first Norwegian hymnal, apart from the 1853 “Kristiania supplement”, was Landstad’s hymnal in 1869. This hymnal had a strong national motive, that Norwegian hymnody should be something in its own right. (See accompanying list of hymnals, page 23.)

None of these motives have been referred to during the most recent revision. The main motive for a new hymnal was said to be that hymnody was in a state of erosion. A proposal to prepare a new hymnal in two volumes, in itself a sensible concept, was put forward in 2008. The first volume was supposed to continue the core hymns, while volume two would contain new and untested material. At the same time, radical ideas were introduced concerning the inclusion of secular songs (as in the 2000 Norwegian Catholic hymnal *Lov Herren*), along with texts in local dialects and modern praise and worship songs with English lyrics. After a short series of hearings, the result of which could be interpreted in different ways (a new hymnal or only another supplement?), the Church Council surprisingly decided to prepare a new hymnal in one volume with the new material fully integrated, but now reduced to about half the amount.

From a formal viewpoint N13 was approved by the Church Assembly,⁴ while NoS was authorized by the King in accordance with the Constitution’s paragraph 16, which until 2012 read: “The King ordains all public . . . church service.” After 2012 The Church of Norway is no longer a state church governed by the King, but a church of the people with democratic procedures. On the congregational level, the parish meeting is authorized to make choices between approved hymnals and to make decisions on the introduction of a new hymnal.

For Church and Home

Traditionally Norwegian hymnals have been used in three areas: church, school, and home. However, since an act of Parliament in 1969 no hymnal can explicitly be authorized for use in public schools. NoS was a distinctly church hymnal, while the new hymnal is for “church and home”. That explains the presence of a song greeting the Christmas tree, “You green, glittering tree, good day”, and the sections “At the bed” and “For the smallest”. This vision to regain one of the traditional uses of the hymnal requires that the hymnal once again

finds its way into homes. The hymnal used to be the most important book for private edification, more important than the Bible. Everyone would bring his or her own hymnal to church, hence the many pocket editions of the hymnals, even with a buckle to protect it from wear and tear. The book Henrik Ibsen's *Peer Gynt* threw at the Bøyg in *Voice in the Darkness* was the buckle book, that is, the hymnal. Another old custom is to place a hymnal in the hands of the deceased in their casket. Confirmands were usually given a hymnal as a confirmation gift, although this custom faded in the 1960s and 70s.

While the importance of hymnals as private devotional books has been lost, mass media is an emerging area of hymnic interest. A special media event took place in Norway at the end of November 2014. The Norwegian Broadcasting Company (NRK) has specialized in something they call "slow TV", programs lasting several hours or even days with a minimum of dramaturgy. (For instances, NRK put a camera in front of a train between Oslo and Bergen and on the coastal express, Hurtigruten.) There was a direct broadcast on public TV channel NRK2 of a 60-hour hymn marathon called "Salmeboka minutt for minutt/The hymnal minute by minute".⁵ All 899

hymns in the new Norwegian hymnal (N13) were sung consecutively, with all the stanzas, through the day and night, by around 200 choirs and visitors in Vår Frue Kirke/Our Lady's Church, Trondheim, and other places. One of the participating choirs was the church choir of First Lutheran, Decorah, Iowa. More than two million people followed the transmission, many singing along from the couch, and bookstores sold out of hymnals all over the country. Yet, the average age of the viewers was around 60.

A Joint Hymnal

Like its predecessor, N13 is common to all Norwegian-language congregations. The relationship in percentage between the hymns in Bokmål and Nynorsk is about the same between NoS and N13, 60% and 40% respectively. In N13 the use of the two languages is made even more visible by setting up the lyrics in parallel columns under the same number (see Figure 1 and 2), an arrangement that may cause uneven columns since the format of the two books is the same (4.9 x 7.3 in). There is also a consequent use of double headings (see

Figure 1, two languages in N13; notice how each of the four lines in every stanza is broken, from N13

818 ⁺

T. H. F. Lyte 1847
O Gustav Jensen 1913 (B) • Peter Hognestad 1924 (N)
M. William Henry Monk 1861
5 Komponisten

O bli hos meg! Nå er det af - ten - tid,
Å, ver hjå meg, for no er kvel - den nær,
og mør - ket sti - ger dvel, o Her - re
og snart det mørk - nar, Her - re, hjå meg
blid! Når an - nen hjelp blir
ver! Når all mi hjelp og
stov og du - ger ei, du, hjel - pe -
troyst har flytt sin veg, du hjelp for

lo - ses hjel - per, bli hos meg!
hjel - pe - lau - se, ver hjå meg!

Bokmål

- 2 Snart svinner livets dag, det
kvelder fort,
og jordens lys alt mørkner og
går bort,
forandrings skygge følger tro
min vei -
o du som ei forandres, bli hos
meg!
- 3 Hver time trenger jeg din
sterke vakt,
kun for din nåde viker mørkets
makt;
hvor skal jeg vandre trygt
foruten deg?
I mulm og solskinn, Herre, bli
hos meg!
- 4 Når du velsigner, ei av frykt
jeg vet,
sår gjør ei ondt, gråt har ei
bitterhet.
Hvor er vel dødens brodd? Jeg
frykter ei.
Du som har seiret, Herre, bli
hos meg!
- 5 O la meg se ditt kors i
dødens gys,
driv mørket bort og vær meg
livets lys!
Da skinner morgenroden på
min vei.
I liv og død, o Herre, bli hos
meg!

Nynorsk

- 2 Kor snøgt han dalar, livsens
stutte dag,
og jordlivs glede med sitt tome
jag!
Omskifte ser eg kring på all
min veg.
Å du som ei vert omskift, ver
hjå meg!
- 3 Eg treng ditt nærvær kvar ei
stund som kvern,
din nåde einast doyver freisting
djerv.
Du er min forar og min trygge
veg,
i skodde og i solskin ver hjå
meg!
- 4 Kvi ottast meir når du meg
signar mildt?
Gråt er kje beisk, og sår gjer
ikkje ilt.
Kvar er din brodd, du daude,
spor eg deg.
Eg siger vinn, min Jesus er hjå
meg!
- 5 Syn meg din kross når augo
mine brest,
lys meg til himlen når det
mørknar mest;
sjå, morgenroden skin alt på
min veg.
I liv og daude, Herre, ver hjå
meg!

THE HYMN SOCIETY ANNUAL CONFERENCE

July 17-21, 2016

Redlands, CA



We believe that the holy act of singing together shapes faith, heals brokenness, transforms lives, and renews peace. So won't you add your voice and join us for our 2016 Annual Conference where we will focus on faith formation and song? We'll explore how faith shapes our song and how song shapes our faith. With plenaries and festivals focusing on many different ages and life-stages, there will be something for everyone. To see the full schedule and our conference leaders go to www.thehymnsociety.com/conference.

For the first time, our conference will include programming options for children and youth between the ages of 5 and 18. Bring your children and your grandchildren with you this year! They'll get to experience the wonderful daytime fun with two fabulous clinicians and then sing with us at our evening hymn festivals. Then, after the conference, you're only an hour away from Disneyland!

In view of the beautiful San Bernardino Mountains, the University of Redlands in Redlands, California, will be our host. The majority of our festivals will be held in the University's Memorial Chapel, which includes a Casavant organ (opus 1230). To learn about the restoration/addition that the organ went through in 2003, you can read an interview with their professor of organ, Fred Swann, here: <http://www.redlands.edu/news/14566.aspx>.

As always, our sessions take place in an environment of sung faith and ecumenical hospitality. Sectionals cover a wide variety of subjects, from conference theme-related topics to global song to historic hymnody. Every day includes a hymn festival and occasion for corporate prayer.



PLENARIES

Molly Marshall - "Rehearsing for Life"

John Witvliet - "The Formative Potential of Congregational Song: Responses to Some Trenchant, Incisive Objections"

Mark Burrows - "What's an Ebenezer?! - Making the Word Accessible for Our Children"

"Favorite Hymns of Fellows," Led by Fellows

FESTIVAL LEADERS

Sunday: Ken Nafziger

Monday: Jane Kraybill

Tuesday: Milburn Price and Beverly Howard

Wednesday: Mel Bringle and Sally Morris

Thursday: Chelsea Stern and Adam Tice

WORSHIP

Morning Prayer - Melissa Haupt

Night Prayer - Judith Kubicki

PASTOR CONFERENCE

As a pastor you often find yourselves being responsible for the song of the church. Whether you work for a church that is too small to hire other staff, you're in a leadership change for your musicians, or you are just passionate about the congregation's song, the job of choosing music and getting the congregation singing falls to you. The Pastors Conference is a time for those who don't feel well-equipped to do that to come and learn from some of the nation's foremost song leaders, text writers, and tune writers. Led by the Executive Director of The Hymn Society, these two days of singing and learning will help empower you to better lead your congregation in song.

FAMILY PROGRAMMING

Bring your family to The Hymn Society's Annual Conference! While the adults go to the plenary and sectional sessions, children and youth will get to spend time with two top-class clinicians who will lead them in music-making, games, and more. The conclusion of the children and youth's programming will be getting to work with our closing festival leaders and then help to lead our closing festival. Bring your family so that everyone can enjoy singing together and learning about congregational song.

CONFERENCE SCHEDULE

(meals & breaks not shown)

SUNDAY, JULY 17, 2016

- 2:00 PM Conference and Housing Registration
- Bookstore Opens
- 3:00 PM First Timer's Reception
- 4:00 PM Organ Recital
- 7:00 PM Opening Hymn Festival

MONDAY, JULY 18, 2016

- 8:30 AM Morning Prayer
- 9:15 AM Plenary I
- 10:45 AM Sectionals I
- 1:30 PM Sectionals II
- 3:15 PM Sectionals III
- 7:00 PM Hymn Festival
- 9:00 PM Night Prayer

TUESDAY, JULY 19, 2016

- 8:30 AM Morning Prayer
- 9:00 AM Plenary II
- 10:30 AM Sectionals IV
- 1:30 PM Annual Meeting
- 3:30 PM Explore Downtown
- Redlands
- 7:00 PM Hymn Festival
- 9:30 PM Night Prayer

WEDNESDAY, JULY 20, 2016

- 8:30 PM Morning Prayer
- 9:00 AM Plenary III
- 10:30 AM Center for Congregational Song
- 12:00 PM Celebratory Banquet
- 2:30 PM Sectionals V
- 4:15 PM Favorite Hymns of Fellows
- 7:00 PM Hymn Festival
- 9:00 PM Night Prayer

THURSDAY, JULY 21, 2016

- 8:30 AM Morning Prayer
- 9:00 AM Encore Sectionals
- 10:30 AM Closing Hymn Festival

SECTIONALS I

1. *Criers of Splendor*: New Hymns Texts of Delores Dufner – Delores Dufner
2. *We Are What We Sing* – Jim & Jean Strathdee
3. *Singing the Stories of Our Faith* with Young Children – Mary Nelson Keithahn
4. *Congregational Song and the Unity of the Eucharistic Prayer* – M. Milner Seifert
5. *Preparing a Hymn Festival for the 500th Anniversary of the Reformation* – Peter Rehwaldt
6. *"They've Made It!"* Organ settings of recent worship songs – Robert Plimpton
7. *Alabanza Coral* – Stella Garcia Lopez
8. *Singing Properly (Again)* – Alan Hommerding

SECTIONALS II

9. *Emerging Scholar Forum* – Lim Sweet Hong
10. *Text Writer's Workshop* – Mary Keithahn
11. *The Application of Jerome Bruner's Spiral Curriculum to Congregational Song for Children's Faith Formation* – Robert Pendergraft
12. *The Hymns of Rod Romney, American Baptist Pastor* – Nancy Hall
13. *Formed AND Shaped in Faith by Song* – Sarma Eglite
14. *Stars and Pipes Forever: Organ Music for National Days* – Wayne L. Wold
15. *The Sower Comes Again: Hymns and Psalms by Richard Leach* – David Schaap
16. *Carl Daw Prayer Rising into Song - "Fifty New and Revised Hymns" Collection* – Carl Daw

SECTIONALS III

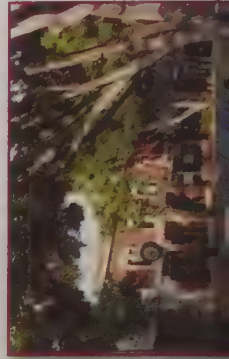
17. *Code Music As Text? What the Open Source Movement Offers the Hymn Scholar & Lover* – Mark Theodoropoulos
18. *Song Writer's Workshop* – Bruce Benedict
19. *Tell Me the Story of Jesus* – Grace E. Schwanda
20. *Presenting the Charles Wesley/Fanny Crosby of Romania: The Hymn Revival in Romania through Nicolae Moldoveanu (1922-2007)* – Sida Hodorabă-Roberts
21. *Singing Grace at Table: Spiritual Formation Beyond "Rub-a-dub-dub, Thanks for the Grub"* – Beverly A. Howard
22. *Spread the Good News - A new collection of tunes by Sally Ann Morris* – Sally Ann Morris
23. *Church Musicians: Reflections on Their Call, Craft, History, and Challenges* – Paul Westermeyer
24. *Let Voices Break the Silence* new tunes by Roy Hopp; *How Can We Sing Our Love of God* new texts by Mary Nelson Keithahn and new tunes by John Horman – Roy Hopp; Mary Nelson Keithahn

SECTIONALS IV

25. *Hosanna! A Workshop on Songs for the Pilgrimage of Justice and Peace* – Andrew Donaldson & Wendy Donaldson
26. *Tune Writer's Workshop* – Roy Hopp
27. *Developing Piety through Congregational Song: Is the Message Getting Through?* – Mary K. Schecher
28. *Breaking the Binary: Language for a Wider Welcome* – Colleen Toole
29. *Do We Become What We Sing? Congregational Song and Spiritual Formation* – Kenneth Hull
30. *Onward! Hymns and Psalms by Brian Wren 2013-2015*, Dan Damon Editor – Brian Wren
31. *"A new collection from Selah Publishing"* - David Schaap
32. *Hymn-based Keyboard and Instrumental Collections* – Alan Hommerding

SECTIONALS V

33. *Singing the Song of Creation* – Marty Haugen
34. *Songs for the Sojourn - Exploring Recent Developments in Psalmody* – Bruce Benedict & Andy McCoy
35. *Intentional Faith Formation Through Worship at PASSPORT Summer Camps* – David Burroughs
36. *Metrical Faith Formation: A Hymn Writers' Round Table* – James Hart Brumm
37. *Hymns in the Scandinavian Cinema* – Pekka Rehumäki
38. *The Companion to Glory to God: The Presbyterian Hymnal* – Carl P. Daw, Jr., FHS
39. *The Roman Rite, the Lectionary and the Hymn of the Day* – Fr. Jan Michael Joncas
40. *Through the Rushes New Hymn Texts by John Core: "A Treasury of Faith (Old Testament, Year C)"* Texts by Gracia Grindal, new Tunes by Amanda Husborg – John Core and Amanda Husborg



A part of the "Inland Empire," Redlands, California, was incorporated in 1888 and is located in the San Bernardino Valley. It is about a one-hour drive from Los Angeles (and therefore a one-hour drive from Disneyland). With a population of around 70,000 people, the city has a rich history including connections to Spanish settlers, railroad history, and citrus production. The citrus fruit trees remain, with a wonderfully tasty orange tree right outside one of the buildings where sectionals will be held!

Redland's pedestrian-friendly downtown area will be our Tuesday afternoon excursion. While out and about, you'll be within an easy walk of an English Pub, boutique clothes shopping, hipster coffee shops, fondue, Italian, Mediterranean, and pizza restaurants, and a family-owned winery. For more information about downtown Redlands, go to: <https://aboutredlands.com/businesses/864-downtown-redlands>.

The weather in the summer is hot and dry, with average high temperatures of 95 degrees. The good news is that it cools off significantly in the evenings with average lows of 62 degrees. All the buildings are air-conditioned, so layers of clothing may help you feel more comfortable both indoors and outside. Don't bother packing your umbrella or raincoat – July gets around 0.08 inches of rain on average!

University of Redlands welcomes The Hymn Society for our Annual Conference this summer. A private liberal arts institution founded in 1907, University of Redlands has about 4500 students each year. It was ranked the 12th best college in the Western region by U.S. News and World Report in 2016. For more information about University of Redlands, check out their website: <http://www.redlands.edu/>.

ACCOMMODATIONS

The Brockton Avenue Apartments are air-conditioned, furnished, and have a full kitchen. A central community room is in the complex for meetings, studying and socializing. Room and Complex Amenities: twin bed, desk and chair, closet, chest of drawers, air conditioning, patio, parking, kitchen with garbage disposal and dishwasher, and laundry facilities

Founders has air-conditioned suites and each suite has two, double-occupancy rooms sharing one bathroom.

Cortner rooms are large, air-conditioned suite-style double and triple rooms. Cortner has a community kitchen and laundry facility in the basement along with a private study room. The lobby on the main floor has a large television, ping pong table, pool table, and piano.

Linen packet includes 1 pillow with pillow case, 1 towel, 1 flat and fitted sheet, 1 wash cloth, and 1 blanket.

Pool/Fitness Center Passes: Pool passes are available at a cost of \$5.00 each for the duration of the user's stay. Fitness Center passes are available at a cost of \$5.00 each. Both types of passes are contingent upon the facilities being available and open during the posted hours for general public usage. Fitness Center usage is restricted to persons 18 years or older.

All conference parking will be subject to guidelines established by University's Public Safety Office and the Redlands Police Department. All conference parking permits are not required, but all state and local parking policies must be followed. User attendees assume all responsibility for vehicles parked on University property. Under no circumstances is the University responsible for damage to any vehicle while located on University property.

MEALS

Meals will be served in the Irvine Commons dining facilities. There will be a variety of options, including vegetarian and vegan selections, for each meal. Meals are purchased with a University issued meal card.

TRAVEL

Airfare and other travel arrangements for this conference are available through Shannon Hall Walker at Kaleidoscope Journeys. She may be reached by phone: 888-429-0229, 860-429-8177 or email shannione@aol.com.

The closest airport to Redlands is Ontario International Airport (ONT), which is served by most major airlines. Los Angeles International (LAX) may offer more economical flights, but it is a 90-minute drive from campus. Other airports nearby include John Wayne (JWA) in Orange County and Palm Springs International (PSP).

Ontario International Airport

Approximately 25 miles from campus

Palm Springs International Airport

Approximately 50 miles from campus

John Wayne Airport

Approximately 56 miles from campus

Los Angeles International Airport

Approximately 80 miles from campus

Transportation to and from the University: A number of shuttle services provide transportation directly to campus from area airports. A shuttle trip from Ontario International is \$45. Contact the shuttle service companies directly for reservations and pricing.

Super Shuttle (800) 700-1983 / www.supershuttle.com

Prime-Time Shuttle (800) 733-8267 / www.primetimeshuttle.com

Taxi service is available from the airport. One-way fare with tip is approximately \$85.

Amtrak train service to San Bernardino: <http://www.amtrak.com>

Megabus service to Redlands: Megabus.com

CONFERENCE BOOKSTORE

The bookstore will offer titles featured in the conference programming plus many other helpful resources from a wide variety of publishers. The bookstore will open at 2 pm on Sunday, July 17 and generally will be open daytime hours Monday through Wednesday except when there are plenary sessions.

Please bring extra copies of hymnals and hymnological books in good condition to donate to the Silent Auction. Avoid bringing multiple copies of the same title. The auction is a great place to find bargains to take home! Proceeds benefit the Austin C. Lovelace Scholarship fund, which helps students attend each Annual Conference.

EMERGING SCHOLARS FORUM

The Hymn Society in the United States and Canada invites current graduate students and those who have graduated within the past three years to submit proposals to present their research effort on congregational song during the Annual Conference at University of Redlands in Redlands, California, July 17-21, 2016.

Submissions are to be guided by the research parameters of Practice, Philosophy (Theology), History, and/or Context of congregational song. Three such presentations, each strictly limited to fifteen minutes, with five minutes added for questions, will be featured during a sectional event identified as an Emerging Scholars Forum. Conference registration fees will be waived for the three presenters, and one research paper will be selected to win the Emerging Scholar prize of a \$150 gift certificate redeemable at the conference bookstore at the Annual Conference and consideration for publication in *The Hymn*. Applicants should submit a 300-word abstract of the topic, along with complete contact information, including email and postal address, and a letter of support from someone in a position to comment on the applicant's scholarly qualifications.

Up to three applicants will be selected to present their work at the conference. They will be required to submit a final paper of no more than 6000 words (about 20 pages) by May 31, 2016, for judging by a committee consisting of the Director of Research, Editor of *The Hymn*, and up to three select members of the Society.

Send applications with the email message heading:

Emerging Scholars Forum by April 1, 2016

To: Lim Swee Hong, Director of Research,

The Hymn Society in the United States and Canada

Email: sweehong.lim@utoronto.ca

Mailing address:

Lim Swee Hong

Emmanuel College of Victoria University in the University of Toronto
75 Queen's Park Crescent

Toronto, Ontario, M5S 1K7

CANADA

SCHOLARSHIPS

The Hymn Society offers Austin C. Lovelace scholarships to full-time and part-time students at the undergraduate or graduate level, as well as to previous Lovelace scholars. Application forms are available from The Hymn Society office or at www.thehymnsociety.org/lovelace.pdf and completed applications must be received in the Hymn Society office no later than April 1, 2016.

HYMN SOCIETY ANNUAL CONFERENCE 2016 – REGISTRATION FORM

Separate registration forms are required for each attendee. Copy this form as needed or register online at <http://www.thehymnsociety.org/conference.html>.

Contact Information:

Full Name: _____

☐ Male ☐ Female

Preferred first name for nametag: _____

Address: _____

Telephone: _____

E-mail: _____

Religious denomination (optional): _____

Needs: ☐ on-campus golf cart transport (no additional charge)

☐ food allergy: specify _____

Have you attended a previous Hymn Society conference?

☐ Yes ☐ No

Sectionals: You may select one in each unit.

Please circle your sectional choices.

Unit I	1	2	3	4	5	6	7	8
Unit II	9	10	11	12	13	14	15	16
Unit III	17	18	19	20	21	22	23	24
Unit IV	25	26	27	28	29	30	31	32
Unit V	33	34	35	36	37	38	39	40

Please list five sectionals you would like to have repeated as Encore Sectionals.

Registration Fee: Circle the fees and discounts that apply to this registration.

Pastors Conference:	Registration Fee:
Before June 1, 2016	\$100
After June 1, 2016	\$150
Your Registration Total:	

Pastors Conference Housing:	Single occupancy: Circle all that apply	Double occupancy: Circle all that apply
2 nights (Sun/Mon)	\$138	\$114 per person
3 nights (Sun/Mon/Tues)	\$207	\$171 per person
Food (5 meals-staying on campus)	\$85	
Food (3 meals-staying off campus)	\$55	
Your Registration Total:		

Full Conference Registration:		Reduced Conference Registration: <i>Full-time students and participating spouses/partners of attendees qualify for reduced registration fee.</i>
Member Base Fees:	\$375 – Before June 1, 2016	\$250 – Before June 1, 2016
	\$425 – After June 1, 2016	\$275 – After June 1, 2016
Non-Member Base Fees:	\$450 – Before June 1, 2016	\$290 – Before June 1, 2016
	\$500 – After June 1, 2016	\$330 – After June 1, 2016
Your Registration Total:		

Additional Fees & Discounts:

Colleague Discount:

Subtract \$25 from every full conference registration fee after the first one for additional registrations from the same church or school.
In order to receive this discount, registrations must be submitted at the same time.
[Note: Spouses/partners who attend only worship services and hymn festivals need not pay a registration fee.]

Family Programming: (you will need to pay for housing and a meal plan for each child that is registered)

\$150

Your Registration Total:

Housing Fee: (linens included)

	Single occupancy: Circle all that apply	Double occupancy: Circle all that apply
4 nights (Sunday – Wednesday)	\$275	\$225 per person
Extra night before – Saturday, July 16, 2016	\$50	\$35 per person
Extra night after – Thursday, July 21, 2016	\$50	\$35 per person
Your Housing Total:		

Meal Card:

☐ Meals for the duration of the conference in the Irvine Commons dining facilities – **\$165**

Contribution to Lovelace Scholarship Fund:

☐ \$ _____

Single Day Registration (two-day maximum)

Circle the day's fees that apply.	Monday	Tuesday	Wednesday
Before June 1, 2016:	\$125	\$125	\$125
After June 1, 2016:	\$135	\$135	\$135
Single Event Registration:	The cost for attending individual Plenaries, Sectionals, or Showcases is \$40 per event, to be paid by cash or check at the conference information desk.		

Enter Your Registration Total here: \$ _____

Enter Your Housing Total here: \$ _____

Enter Meal Card Fee here (\$165): \$ _____

Enter Your Lovelace Scholarship Contribution here: \$ _____

Total: \$ _____

☐ check enclosed payable to The Hymn Society

☐ charge my credit card as indicated below

Credit Card Information

☐ VISA ☐ MasterCard ☐ Discover

Expires ____ - ____ (mm/yy)

Signature _____

Please note that all fees are quoted in and must be paid in US funds drawn on a US bank. All fees include a non-refundable \$100 administrative fee. Refunds are unavailable **after June 1. Canadian and Overseas Registrants** For Hymn Society Members, registration by credit card above will save the extra cost of a check in US funds. For non-Hymn Society members outside of the US and Canada, please contact the office to discuss payment options. *Registrations that include housing must be received by June 22, 2016. All registration forms must be received by July 2, 2016. Walk-up registrations with off-campus housing will be accepted at the conference.*

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Figure 2, from NoS

4 La ditt øye våke over
meg i natt imens jeg sover,
så jeg hviler søtt og trygt.
Med din miskunn følg oss trolig,
tenk på dem i lykkens bolig
og på dem i sorg og frykt!

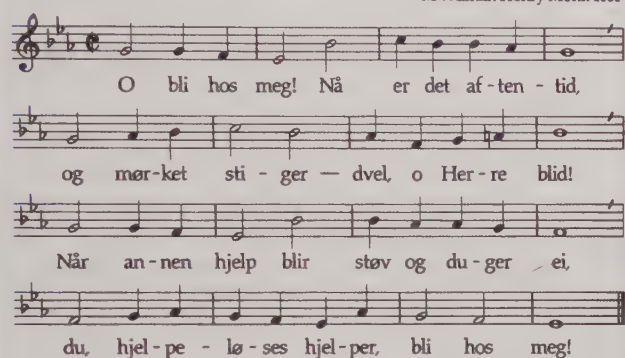
5 Tenk på dem som ferdes ute
mens det stormer mot vår rute,
før dem trygt og uskadd hjem!
Dem som om på havets bølger
trofast sine plikter følger,
hold du hånden over dem!

6 Dem som ynker seg i vånde,
gå med trøst og hjelp til hånde,
vær du dem en nådig Gud!
Jesus, du som for oss døde,
la den neste morgenrøde
bringe dem et frelsens bud!

7 Kom så, Herre Krist, omsider,
når mot livets kveld det lider,
kom og end all jordens ve!
Mørkt er dødens sovekammer,
men når endt er sorg og jammer,
skal vi hist ditt åsyn se.

814

T H.F. Lyte 1847
O Gustav Jensen 1913
M William Henry Monk 1861



2 Snart svinner livets dag, det kvelder fort,
og jordens lys alt mørkner og går bort,
forandings skygge følger tro min vei —
o du som ei forandres, bli hos meg!

3 Hver time trenger jeg din sterke vakt,
kun for din nåde viker mørkets makt;
hvor skal jeg vandre trygt foruten deg?
I mulm og solskinn, Herre, bli hos meg!

4 Når du velsigner, ei av frykt jeg vet,
sår gjør ei ondt, gråt har ei bitterhet.
Hvor er vel dødens brodd? Jeg frykter ei.
Du som har seiret, Herre, bli hos meg!

5 O la meg se ditt kors i dødens gys,
driv mørket bort og vær meg livets lys!
Da skinner morgenrøden på min vei.
I liv og død, o Herre, bli hos meg!

Figure 3, double headings, from N13

Guds storhet og herlighet Guds stordom og herlegdom

T Lausnk 300 t O Martin Luther 1531 / Til dansk 1729
M.B. Landstad 1861/2 (B) • Matias Skard 1903/4 (N)
M A Martin Luther 1539

275a



M Egil Hovland 1968

275b



Figure 3) and reproduction of all the texts in chapters VIII-X, containing the *Norwegian Prayer Book*, Luther's Small Catechism, and a collection of simple liturgies. Interestingly enough, the main service liturgy is not included as, beginning in 2011, this liturgy is determined locally and varies from church to church.

Old and New

Nearly one-third of NoS is left out of the new hymnal. This is frequently the case when a hymnal is revised. More surprising is the fact that as much as half of the *Salmer 1997* was continued, much of which has not yet been used. One reason that N13 could be launched in such a short time is probably that there was no major revision of the texts. Interestingly, in a few cases older versions that had been missed since 1985 were reintroduced, perhaps reflecting postmodernism. The

principle of inclusive language was applied on a moderate scale in 1985 and, except in the baptismal hymn of Petter Dass (1647–1707), no further revisions of importance have been made.⁶ God is never directly addressed as *mother* or *she/her*. The seasons of Advent and Christmas have been enriched with a number of new hymns and songs. Concepts previously presumed out of date, like stars, angels, and Mary the mother of Jesus, seem to have become very popular. Symptomatic of our time, the table of contents is expanded with subjects like “wonder and longing”, “lament and distress”, and “respect for life” (Albert Schweitzer’s *Ehrfurcht vor dem Leben*). As a special signature hymn Petter Dass’s “Mighty God, to thy dear name be given” is positioned as number 1 in the hymnal.

A number of Norwegian authors have been included in the circle of hymnwriters. A former communist, Edvard Hoem (b. 1949) has emerged as a new, strong voice in the hymn choir. No less than 11 of his texts, all in Nynorsk, have been found worthy of a place in the hymnal. His praise hymn “No stig vår song” (854) with Håkon Berge’s tune has become a major success. Hoem challenges classical theology by having God answer Jesus on the cross, “you have chosen your way yourself” (177), and by letting God be not only among the marginalized, but also “in the night in which brother kills brother” (729), a problematic idea possibly hinting at Cain’s

fratricide. One of the last century's most hateful critics of Christianity, Arnulf Øverland (1889–1968), is represented with a New Year's poem "Snehvit er natten/White as snow is the night" (838). His text proves that even he could not remain totally unaffected by the Christian faith. Very obscure is the new night hymn by playwright Jon Fosse (b. 1959), "Det finst ei jord som opnar opp sitt djup av svarte natt/There is an earth that opens up its depth of black night" (834).

Among writers who more naturally belong to the hymn genre is John Bell (b. 1949) of the Scottish Iona community with innovative lyrics, Celtic melodies, and Scottish folk tunes. Contributions by the Swedish author Lina Sandell (1832–1903) increase in number in N13, including her lyrics based on female metaphors. Our foremost Norwegian hymn writer, Svein Ellingsen (b. 1929), is represented by 43 original texts, most of them written in the 1970s and early 80s. Eyvind Skeie (b. 1947) has 38 original texts, including important texts about the persecution of Christians in our own time. The enthusiasm for Petter Dass has led to the inclusion of some texts in his archaic seventeenth-century language. An important contributor among translators is the skilled Arve Brunvoll, who has given us a new St. Olaf hymn, "Olavs minne vil vi ære/Olaf's memory we will honor" (to be noted, his memory, not Olaf himself) and a new version of Bonhoeffer's New Year's hymn "Von guten Mächten wunderbar geborgen" (often translated in English as "By gracious powers").

Current challenges such as social deprivation, domestic violence, migration, and climate crisis are addressed in some of the new hymns. In "I am your mother" by Shirley Erena Murray, the abused earth itself speaks to and rebukes the people, a kind of secular analogy to the *Impropria* or "Reproaches". Eyvind Skeie exhorts people to "stop your greedy hunting of raw materials" (726); the planet "whimpers bitterly for salvation" according to Olav Mosdøl (804). St Francis's prayer "Make me a channel of your peace" is a nice addition.

Some people expected N13 to bring new hymns for baptisms, weddings, and funerals. So it does, but it is questionable if they are good enough to replace the usual hymns at such occasions. N13 also offers new hymns expressing the grief of a child's death, but since they come with completely unknown tunes they may never be used, except perhaps as texts for private reading and contemplation.

Recent hymnals have gradually extended the hymn genre with songs that are not strophic. Biblical psalms with refrains were introduced in 1973; responsorial songs and short, liturgical songs in 1985; and part-songs from Taizé in 1997. Now genres have expanded, and N13 goes a few steps further. The latest genre in the hymnal context is the modern praise and worship song with English lyrics. It remains to be seen if this kind of performance song will work for congregational singing; in this author's view their complicated scores and cryptic symbols seem well suited to distance the congregation.

Figure 4, four languages for one hymn, N13

Bokmål

2 En trosters store navn du har,

Guds gave god og dyrebar,
for sjelen syk en salve mild,
en livets brønn, en hellig ild!

3 Du visdoms, ræds og styrkes
Ånd,
du kraft av Herrens høyre hånd,
du lysets bærer, Ordets tolk
for alle tungemål og folk,

4 ditt lys opptenn i vår forstand,
i hjertet kjærlighetens brann,
til vannmakt vår og usseldom
med hellig hjertestyrke kom!

5 Vår fiende, jag ham langt på
flukt,
gi fred og troens fagre frukt,
og la oss alle, store, små,
i sleleomsorg hos deg stå!

6 Gjør oss med Gud, vår Fader,
kjent,
med Solnen som fra ham er
sendt,
med deg som fra dem begge går,
og hjelp at vi i troen står!

7 Vær lovet, Gud, vår Fader god,
Guds Sonn som opp av dode
stod,
og Trosteren som kom her ned:
Vær lovet i all evighet!

Nordsamisk

2 O duohta jeddejeaddjåmet
ja ládis árpmeieaddjåmet,
min váimmuid árpmuinn liggešit
ja min buot buorrái láidešit.

3 Du árpmuhtui bisut min
ja deavdde oskuinn, doavagiinn.
Min ráhkisvuhtii nannešit
ja oaččii himuid cuvkešit.

4 Min viissivuodain deavddášit
ja ráfi váibmui duddjošit.
Min gájo váttus, vahágis
ja várjal suddui gahččamis.

5 Buot vášálaččaid gáidat mis
ja jedde min buot morrašis.
Min veahket suttuid fastášit
ja lpmil dáhtu doaimmahit.

6 Min oahpat lpmil ráhkistit
ja Jesus árbmui dorvvastit.
Min bassivuhtii láidešit
ja ruossa vuolde nannešit.

7 Dál giittus lehkos lpmilii,
gii Bártmis boht' min lonistii,
ja Bárdnái lehkos rámmáduš,
ja Bassi Vuoggii giitalus!

Nynorsk

2 Kom du, den sanne
troystarmann,
du gáve frá Guds eiga hand,
du livsens brunn og kjærleiks vell
du salve mild og himmeleid!

3 Du sjufelt rike gáver ber,
du krafta av Guds hogre er
og tyder grant hans lovnadsord
på modersmålet rundt om
jord!

4 Kveik ljaset ditt i vår forstand
og i vårt hjarta kjærleiks brann,
til vannmakt vår og vesaldom
med heilag hjartestyrking kom!

5 Vår sjelefiend frá oss driv,
og lys din fred om alt vårt liv,
og ver vår forar og vår vakt
i all vår strid mot morkheims
makt!

6 Lys opp for oss, så klårt vi
må
Gud Fader og Guds Sonn fá
sjå,
og deg som frá dei báe er,
i hjartans tru fá evig kjær!

7 Ver lova, Gud, vår Fader god,
Guds Sonn som opp frá dode
stod,
og Troystaren, Guds Ande bliid,
hoglova ver til evig tid!

Lulesamisk

2 Dán iešje le ájnná jaskadus,
gájk' sádnesevuoda Vuojnganis;
Dán garra vájmoje njuorrida
ja gieresvuodav tsahkkida.

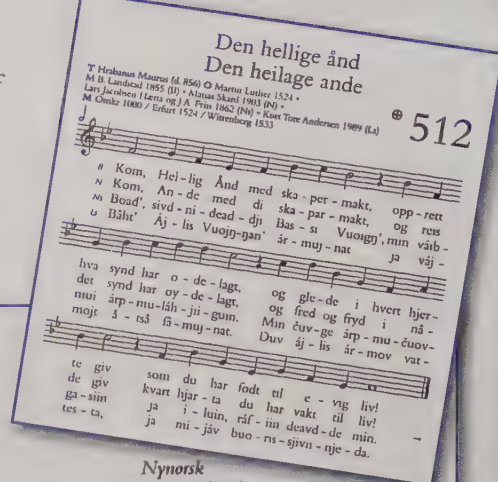
3 Dán miellaj tjuovgav buollida,
ja doajvov, jáhkov vájmojda.
Mij midjij vádnun, állida
ja ármujnat de viehkeda.

4 Duv vadda moattelágásj le,
dán sádnese Jubmel almen le.
Jubmela bágov bigoda
gájk' giellaj birra várálda.

5 De vasjulatgájd' sjærggoda,
ja ráfev midjij vaddela.
De doarjo mijáv fertta ájg'
Vaj ávddánip de biejiijt gájk'.

6 Dán áhpad' dábdát Jubmelav,
ja viehkeda vaj Kristusav
mij gávnnap ja náv dábdástip,
mij ármos sunnuv ámastip.

7 De alme Áhjev májnudup
ja Bárnev suv de hievedup.
De guddne ájllis Vuojngan'ij,
gájk' rámmpo sjaddus ihkeviij.



Language Diversity

Many hymns are now offered not only in the two Norwegian language forms, but in up to four different languages (see Figure 4). We have had Swedish texts before, the number of which has grown to 23. As to Danish texts, they are traditionally rendered with only slight alterations, so I do not define them as foreign. The most important news is that 60 hymns in the three Sami languages⁷ as well as in the Kven language (a variant of Finnish), all official languages in Norway, are included along with Norwegian or Swedish translations. This is done even though there are separate hymnals for the two largest Sami populations (the northern and the Lule). The main rationale for including hymns in these languages is the consideration for users in parishes where they are in minority. The smallest Sami language group (the southern) has only a few hundred users. To meet a very limited need in this way makes the hymnal larger than necessary and appears in my view to be a piece of symbolic politics. Several of the lyrics are interesting, though, not least from a contextual point of view: “the reindeer runs away from the mosquitos”, sings Inger Anna Gaup Gustad (306), and the “kantele⁸ does not sound pure and clear” (405). The Sami people’s song with the controversial political slogan “the Samiland to the Sami!” is also included. For some reason this passed the racism censor, but should be seen against a historical background.

The rationale for including 26 English texts is different—namely consideration for immigrants and foreign visitors in Norwegian churches, even though English-speaking Lutherans are extremely scarce among refugees and asylum seekers to the Nordic countries. Among these texts, we find “Amazing grace”; “Were you there”; “Go, tell it on the mountain”; and “Just a closer walk with Thee”. Most Christian immigrants to Norway speak completely different languages—Polish, Spanish, and Vietnamese to name a few. And they attend churches other than Lutheran ones. So the need for English hymns is not the most urgent in the Church of Norway’s hymnal. Still a special English edition with an excerpt of the hymnal has been prepared, *Hymns in English*, containing 95 translated or original hymns.

New Tunes

The number of hymn tunes has increased strongly in N13, from 570 to a record high 821. It provides on average 1.1 text per tune, the lowest ratio in a church hymnal since the Reformation. Taken together, the music represents a large global and ecumenical community with tunes from all the continents, spanning from Gregorian chant to contemporary music. Traditionally the great composers have been absent from our hymnal. Now, this picture has to be revised, since N13 presents melodies by Bach, Mozart, Schubert, Beethoven, and Sibelius; each has one tune. But the major contributors are still native people like Ludvig Mathias Lindeman (1812–87;

31 tunes), Egil Hovland (1924–2013; 37 tunes), Trond Kverno (b. 1945; 17 tunes), and Harald Gullichsen (b. 1946; 14 tunes).⁹ Likewise, Henning Sommerro (b. 1952), Sigvald Tveit (b. 1945), and Eilert Tøsse (b. 1954) are well represented. Halfdan Nedrejord (b. 1956) has enriched the hymnal with tunes with a Sami accent. A bonus of getting Sami and Kven texts in the hymnal is that fine folk tunes follow. But the Norwegian tune to “Jesus Kristus er oppfaren/Jesus Christ has ascended” (216), known from Edvard Grieg’s *Four Hymns* (op. 74), is probably too ornate for congregational song. The number of Norwegian and international folk tunes has increased, among them the Dakota Indian tune “Many and great” (293) and several African-American spirituals.¹⁰ Otherwise N13 contains more four-part settings than its predecessor (NoS). While it might be nice to be able to sing “Det hev ei rose sprunge/Es ist ein Ros entsprungen” (33) in Praetorius’s setting, Bach’s settings of “Wie schön leuchtet der Morgenstern” (94 II) and “O haupt voll Blut und Wunden” (166) are definitely out of reach for congregations.

Norwegian Chorale Book 2013

The new hymnal is accompanied by a new chorale book, *Norsk Koralbok 2013* (NK13). For the first time all chorales are provided with complete texts in all language forms, not just the first verse of the main text as in the older chorale books. However, it has become a giant book in two volumes, each of them weighing more than six pounds; this means a physical challenge for the organist to swap them, perhaps several times during a service. They may even fall from the music-stand. Organists have protested loudly, forcing the publisher to provide a smaller edition in one volume, without the complete texts.

Since 1985, an important change has taken place in Norwegian churches, namely that most of them have been equipped with a piano or a grand piano. An increasing number of organists, though not the majority, are primarily trained as pianists. The preface to the new chorale book says little about which instrument the settings are intended for, but one category is mentioned, that is, melodies described as “rhythmic or popular music”. Although these originally only had a melody line with a chord analysis, the chorale book has provided them with written-out settings, often very pianistic ones. This is done “for the sake of those who do not master the art of playing chords (figured bass)”. This element has made NK13 the Norwegian chorale book with the greatest stylistic diversity, so far. There is also a special edition of N13 with chord notation for all the hymn tunes.

Regarding the other material, the committee says that they “have essentially . . . stuck to the traditional rules for voice leading, doubling, and treatment of dissonance proper to chorale harmonization. But the rules are deviated from when the composer wanted special effects apart from the traditional rules”.¹¹ When followed, this

is a good plan, and chorale books have been considered collections of exemplary harmonizations, set by some of the most renowned composers of their time. Yet, I do not think the plan has been followed faithfully and quite a number of original settings have been retained regardless of quality.

The preface states that “a large number of settings can profitably be performed on the piano. Nevertheless we have emphasized that the settings should sound passably on the organ, too.” This is a rather startling statement insofar as chorale books traditionally have been prepared for the organ and partly also for mixed choirs. The way the committee has written it appears as if the piano now has become the church’s main instrument, although this can hardly be intentional.

A Diverse Hymnal

Despite the fact that the new liturgy requires fewer hymns than before, N13 is the largest hymnal in Norwegian church history. It has to meet many different needs and preferences, and no congregation will ever use the entire book. Compared to its predecessors it is a more people-oriented, more diverse, more contemporary, and more ecumenical hymnal, but this comes with a price: in my view that is a less distinct confessional profile. Sometimes it seems as if the poetry trumps theology. There are fewer hymns from the Danish-German tradition and more from Sweden and Finland. The book ranges from sentimental pietism to political commitment to peace, justice, and climate. Many texts are beautiful poems and profound reflections about life, but some are alien to the hymn genre. The hymnal has become an example of different spiritualities and ideologies that make themselves felt today.

General Interpretation

There are at least three possible ways to interpret the early revision of NoS through the introduction of N13.

- 1) The hymnal may be seen as a result of the creativity in the field of hymnody. A hymnal is supposed to be contemporary. Many of the old hymns no longer express the Christian faith in a relevant way and do not appeal to young people.
 - 2) The hymnal is an expression of the diversity and globalization of our culture and society in general. It should reflect the ongoing cultural shifts and the existential questions of our own time.
- These two interpretations do not exclude each other. However, there seems to be a more pessimistic interpretation as well:

- 3) The hymnal is the result of bureaucratic reform, which can be understood as a symptom of crisis. People do not come to church as they used to do, so what are we doing wrong? In any case we must do *something*, and a new hymnal will cause attention and hopefully some renewal. But if hymnody really is eroding, then a new hymnal is the wrong medicine. The problem is not a 28-year old hymnal, but is a cultural and spiritual problem. While hymn singing is confession, prayer, and praise, the church of the people is a silent church.

There is certainly some truth in all three interpretations, all raising the question of how often a hymnal should be revised—if indeed there will be such things as hymnals in the future at all. Most important, though, is the use of a hymnal. Depending on how we are going to use N13, this hymnal may change Norwegian hymnody radically or it may primarily continue the tradition. So far it appears as if the hymns that enjoyed a broad reception in the wake of the “hymn explosion” are holding their ground. ❧

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Notes

¹The Norwegian Constitution uses the word *Folkekirke*, meaning that the majority of the population belongs to the church and that the church is supported by the state, but not governed by the state.

²The Nordic languages do not distinguish between psalm and hymn. In common usage *salme* means *hymn*. To indicate a psalm in Norwegian one says *bibelsk salme* or, less correctly, *davidssalme*.

³The church’s national executive committee, convening five times a year.

⁴The church’s parliament, convening once a year.

⁵The program can be seen online at <http://tv.nrk.no/serie/salmeboka-minutt-for-minutt>

⁶The hymn “Kristus kom med vann og blod/Christ came with water and blood” originally used metaphors that implied that the female sex (mother) is connected to original sin, while the male sex (brother) is connected to salvation. In N13 the stanza in question has been rewritten.

⁷Northern Sami, Lule Sami and Southern Sami are the three official Sami languages in Norway. They are only to a certain degree mutually intelligible. They belong to a different language family (the Uralic) than the Scandinavian languages and only some loanwords are intelligible to Norwegian speakers.

⁸A stringed Finnish musical instrument.

⁹The numbers do not include liturgical songs in chapter VII.

¹⁰Spirituals were introduced in the Norwegian hymnal for the first time in 1985.

¹¹Preface to *Norsk Koralbok 2013* (small edition), 11.

Norwegian Hymnals

Official Danish-Norwegian Hymnals

- 1569: *Den danske Psalmebog* (Thomissøn's hymnal)
 1699: *Den Forordnede Ny Kirke-psalme-bog* (Kingo's hymnal)
 1740: *Den Nye Psalme-Bog* (Pontoppidan's hymnal)
 1778: *Psalme-Bog* (Guldberg's hymnal)
 1798: *Evangelisk-kristelig Psalmebog*

Official Norwegian Hymnals

- 1853: *Tillæg til den evangelisk-christelige Psalmebog* (The Kristiania supplement)
 1869: *Kirkesalmebog* (Landstad's hymnal)
 1873: *Psalmebog for Kirke og Hus* (Hauge's hymnal)
 1892: *Nokre Salmar* (Elias Blix' supplement)
 1925: *Nynorsk salmebok for kyrkja og heim og skule*
 1926: *Landstads reviderte salmebok*
 1973: *Salmer 1973*
 1985: *Norsk salmebok*
 1997: *Salmer 1997*
 2013: *Norsk salmebok 2013*

Comparing the 1985 and 2013 *Norsk salmebok*

	<i>Norsk salmebok</i> (1985)		<i>Norsk salmebok</i> 2013	
Preparation time	31 years		8 years	
Length of time since predecessor	60 years		28 years	
Publisher	Verbum		Eide Forlag	
Number of pages	958 (1199 with prayer book)		1455	
Number of hymns	836 (without duplicates)		899	
Number of tunes	570		821	
Ratio text/tune	1.5 : 1		1.1 : 1	
Language variants	Bokmål: 60% Nynorsk: 40%		Bokmål: 59.4% Nynorsk: 40.6% Older style of language: 5 Dialect: 5	
Other languages	Swedish	5	Swedish	23
			Northern Sami	15
			Lule Sami	15
			Southern Sami	15
			Kven	15
			English	26
			Other	17

HYMNS IN PERIODICAL LITERATURE

How Hymns Change and Grow

CHRIS ANGEI

Most hymns have stories that are largely unknown to people who sing them. Hymnal companions tell us many stories of how a hymn came to be. Many hymns also have a story that extends far past the time the hymn is published, as it is sung and played and acquires new meanings over time from the occasions when it is sung, as well as from the people who sing it. The articles featured in this column share some of these stories, discussing how hymns evolved and changed—or how the people who sang them changed.

“Trutzlied or Trostlied? A Hymnist Looks at Martin Luther’s ‘Ein Feste Burg,’” Susan Palo Cherwien, *Word & World* 34:4 (Fall 2014), 387-397.

“‘A Mighty Fortress’ and Psalm 46 in Context,” Paul Westermeyer, *Word & World* 34:4 (Fall 2014), 398-407.

These articles are from an issue of *Word & World* that is devoted to the interplay of religion and war. A prompt on the first page of Cherwien’s article notes that “A mighty fortress” has “morphed through history into a song of triumphalism, nationalism, and militarism. Can it be saved? Should it be saved? Can we still sing it?” (387). Cherwien’s article traces some key historical events that outline this morphing from a *Trostlied* (song of comfort) into a *Schutz- und Trutzlied* (perhaps, song of defiance), such as celebrations for the centenary and tercentenary of the Reformation. She concludes by asking, “Into what are we being shaped by singing ‘Ein Feste Burg’ as we so often do, especially so inseparably bound to celebration of the Reformation on Reformation Sunday?” (396)

Westermeyer, a Fellow of The Hymn Society, authors the following piece which serves as a sort of response to Cherwien. He considers the role of psalmody in the church’s lectionaries and provides an exegesis of Psalm 46, the basis of “A mighty fortress.” Westermeyer writes that the point of the war imagery in that psalm “is not that we are to battle with others, but that God battles for us so that we are to have no fear” (401). He considers how Psalm 46 is used in the Lutheran lectionary and how J.S. Bach uses “A mighty fortress” in his Cantata 80. Westermeyer’s forceful conclusion: “‘A Mighty Fortress’ is about a word in Christ that fells the enemy, with God our refuge and strength. God makes war in the world to cease. ‘A Mighty Fortress’ is not about war” (407).

“Hymns and the Civil War,” C. Edward Spann, *Baptist History & Heritage* (Summer 2013), 77-90.

Spann makes the case that the American Civil War was a “musical war,” arguing that “by war’s end . . . more songs had been created, played and sung than during all other American wars combined” (79, 80). He touches briefly on the religious background of the U.S.A. (especially in the wake of the second Great Awakening) and on its musical background (“Every respectable parlor had a piano, and every American woman felt bound to play the piano,” 81). He mentions how some well-known hymns were enhanced with additional texts composed by chaplains on both sides of the battlefield. Most of this brief article shares the evidence of the widespread singing of hymns, anecdotes stressing their importance to soldiers, and connections between this war and hymns that are well-known today.

“A More Brotherly Song, a Less Passionate Passion: Abstraction and Ecumenism in the Translation of the Hymn ‘O Sacred Head Now Wounded’ from Bloodier Antecedents,” George Faithful, *Church History* 82:4 (December 2013), 779-811.

Faithful carefully analyzes and compares the text “O Sacred Head, now wounded,” with two of its antecedents. The first version he considers is the anonymous (though long attributed to Bernard of Clairvaux) late medieval cycle of poems *Membra Jesu Nostri*, a seven-part text in which each part describes in detail a wounded body part of the crucified Christ. Next, he turns to Paul Gerhardt, who translated each of these seven parts, including the final section which he rendered as “O Haupt voll Blut und Wunden.” Finally, Faithful turns to J. W. Alexander, American Presbyterian pastor and professor, who translated Gerhardt’s hymn into what has become the standard English version of the hymn. Faithful is especially concerned with how both Gerhardt and Alexander “sanitized” the work, reducing the mentions of blood and gore, and making their resulting versions less intimate. He is also concerned with the Lutheran influence on Gerhardt’s work and the Reformed sensibility of Alexander’s, particularly regarding Eucharistic theology. Faithful’s article raises the question: to what extent can a translated work be altered until it becomes a wholly new work?

"Of Roosters and *Repetitio*: Ambrose's *Aeterne rerum conditor*," Carl P.E. Springer, *Vigiliae Christianae* 68:2 (2014), 155-177.

Springer notes that while Ambrose's hymns have long been considered "relatively simple" works written for large groups to sing together, more recent scholarship has focused on the works as "quite sophisticated literary compositions" (157). He argues for scholars to consider more closely the poetic and rhetorical considerations of Ambrose's texts, as well as their theological and doctrinal content. Here, Springer considers the use of the rhetorical device of *repetitio*, the repetition of a word at the beginning of successive units (158). His focus is the use of *hoc* to begin four successive couplets in the third and fourth stanzas of the morning hymn "*Aeterne rerum conditor*." He suggests *hoc*, a demonstrative pronoun, also evokes the sound of a rooster crowing, and thus "there is a serious aspect to this playful figure that appears to be integrally connected with the main message of the hymn" (171). The figure, and continued mentions of the rooster in later stanzas, help emphasize the message that believers need to awaken from physical and spiritual sleep to live the Christian life.

"J. D. Brunk and S. F. Coffman: Manuscripts by Mennonite Musical Pioneers," Adam Tice, *CMW Journal* 7:1 (January 13, 2015), <http://www.mennonitewriting.org/journal/7/1/j-d-brunk-and-s-f-coffman/>

Tice, well known to Hymn Society members as an active hymnwriter, edited this issue of the *CMW Journal* (published by the Center for Mennonite Writing) which focused on hymnwriting. The issue included an interview with James Clemons, an article from Jean Janzen and Larry Warkentin about the origins of their hymn "From the hands of your earth," and this article by Tice about the hymn "In thy holy place we bow." Tice presents a brief history of this "quirky" hymn's inclusion in Mennonite hymnals but focuses on its writer and composer, Brunk and Coffman, "the first writer and first composer to attempt to systematically introduce Mennonite theology through English-language song." He includes photographs of several of their early manuscripts of both published and unpublished hymns, taken from the Mennonite Church U.S.A. Archives in Goshen, Indiana.

"America's Heirloom Comfort Song: 'Amazing Grace,'" Kevin Lewis, *Implicit Religion* 16:3 (2013), 277-288.

Lewis' article is not about the ubiquitous hymn itself—already the subject of monographs, articles, and even a 2015 Broadway musical—but rather its reception and its emotional power, a topic he finds maddeningly elusive. "I come at the issue as a (theological) culture critic. But I feel as though I am working in a vacuum. . . . I seem to have embarked on a personal essay, as much as a scholarly critique" (281). In his wide-ranging reflection, he mentions some of the diverse artists who have interpreted the hymn. He proposes several theses: one is that the hymn has crossover power to speak not just to Christians, but to the "not-so-religious, the unchurched and variously secularized" (279). A second is that the hymn is the equivalent of "comfort food, whose function is solely to relieve, not to empower, not to energize" (283). As a result, he provocatively claims, the hymn "has no social or political significance. From the point of view of racial, social, and political reconciliation, the song is useless" (288).

"Grace Hunting: Paul Gerhardt's Lutheran Spirituality," Gisela H. Kreglinger, *Journal of Spiritual Formation and Soul Care* 6:2 (2013), 160-178.

Kreglinger addresses what she sees as a disconnect between Lutheran theology and Christian spirituality. She proposes Paul Gerhardt as what she calls a "grace hunter," whose hymns explore grace not just as pardon, but as empowerment. After describing the context of the Thirty Years War and Gerhardt's biography, she considers how his work balances an orthodox Lutheran faith with "profound pastoral concern" for a "down-trodden and war torn generation" (167). Besides "O Sacred Head, now wounded," she also considers "*Geh aus mein Herz und such Freud*/Go forth, my heart, and seek delight," (little known in English but very popular in Germany) and "Commit whatever grieves thee." She concludes by noting the need to rediscover pastoral voices like Gerhardt's, and notes approvingly how jazz arrangements of his hymns make them more accessible to today's Christians.

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HYMN INTERPRETATION

“What shall we sing instead of the Hymn of Praise?”

ANDREAS TEICH

“In Lent, as in Advent, the Kyrie is used and the Hymn of Praise is omitted.”¹ Twenty-eight years later, the instructions in the manual decreed, “Traditionally, the canticle of praise is not sung during Advent or Lent.”² Those statements both describe and prescribe the practice of the Evangelical Lutheran Church in America and its predecessor bodies. Comparable instructions occur in other traditions which use a similar liturgy.

In my nearly thirty years of ordained ministry, I have followed these directives. Rather than outright omitting the Hymn of Praise, I instituted a practice of substitution. We would sing a piece reflective of the Lenten season in place of the Hymn of Praise. Some years, a longer litany or hymn served as both Kyrie and Hymn of Praise. In those seasons, we often used “Your heart, O God, is grieved.” Other years, the “Lenten Hymn” followed the Kyrie. “The Lamb” by Gerald Coleman serves as an example of this second practice and is a favorite in our congregation.

“Your heart, O God, is grieved”

Jaroslav Vajda, FHS, created the current setting of “Your heart, O God, is grieved” for the 1970 edition of the Lutheran World Federation’s *Laudamus*. Originally, its author Jiri Tranovsky wrote it as a nine-fold Kyrie and included it in the Slovak Hymnal called *Tranoscius* (1636).³ The hymn made its debut in *Lutheran Book of Worship* and is currently included in both *Evangelical Lutheran Worship* and *Lutheran Service Book*. Carlton R. Young, FHS, included the piece in his 1987 collection *Hymnal Supplement II* (Hope Pub.). Though not very familiar, this hymn reminds Lutheran Christians that not all early Lutheran hymnody was German.

Each of the three stanzas of the hymn addresses a distinct person of the Trinity. The cantor sings the opening line. The congregation responds with a verse that defines clearly why we seek mercy from that particular person of the Trinity. In talking to the first person, we acknowledge that the evil and woe of the world grieve God and recognize that through God’s “cross-forsaken Son our death is laid and peace is won.”⁴ In the second

stanza, the focus turns to Christ, arms extended on the cross, saving all from the sting of death and the grasp of the grave. Finally, we ask the Spirit to come to the children created by God’s word, making us grow and helping us pray. In three short stanzas, we sing the whole salvation story from brokenness to wholeness through Christ’s self-sacrificial love.

“The Lamb”

At the 1998 Hymn Conference in Grand Rapids, Joseph Herl presented a sectional on the then recently released *Hymnal Supplement 98* (Concordia). Among the pieces Herl introduced was “The Lamb” by Gerald Patrick Coleman. Though I was not familiar with the text or the author, the piece struck me, and I knew I had to introduce it to my congregation. We have used it a total of seven times since Lent of 1999. It quickly became a favorite, almost a go-to, hymn for Lent.

Coleman wrote the hymn in 1986 as a thank-you gift to Frank and Clara Winter after he spent time visiting in their home. Initially intended to be an anthem, it appeared first as a hymn in *All God’s People Sing* (1992). Since then it has been included in *Lutheran Service Book* and *Christian Worship: Supplement*, a resource of the Wisconsin Evangelical Lutheran Synod. It has become popular in the Lutheran congregations of southwest Poland since its introduction there following a visit of Lutheran Church—Missouri Synod youth and leaders in 1990.⁵

The hymn begins with Isaac’s question to Abraham as they approach the summit of Mount Moriah (Genesis 22:7-8). Abraham’s answer serves that moment and prefigures the image of Jesus as the Lamb of God who takes away the sin of the world (John 1: 29). In stanza three, Coleman refers to the image of wayward sheep in 1 Peter 2 and reminds us that those very wayward sheep become the shepherd’s executioners. In stanza four, we sing the concept of what Luther called the “sweet swap,” the exchange of our sin for Christ’s righteousness. The hymn ends with sounds of joy as we declare the resurrection and the continuation of the song until all humanity is restored to God. At the conclusion of each stanza, we sing the declarative refrain from Revelation 5, “Worthy is the Lamb whose death makes me his own! The Lamb is reigning on His throne!”

Conclusion

In recent years, we have expanded our Lenten repertoire. One year we used Twila Paris’s contemporary text “Lamb of God.” Twice, we sang Marty Haugen’s “Tree of Life.” Texts by Herman Stuempfle,⁶ Mary Louise Bringle,⁷ and Adam Tice⁸ have also found their way into

our Lenten hymn collection. Who knows what treasures we might unearth in the years to come? As a whole, the Lenten hymn allows a congregation to learn one hymn during one season and gain a deeper appreciation for the themes of the season and the power of the hymn. ❖

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Notes

¹Philip H. Pfatteicher and Carlos Messerli, *Manual on the Liturgy: Lutheran Book of Worship* (Minneapolis, MN: Augsburg Pub., 1978), 221.

²*Evangelical Lutheran Worship: Leaders Desk Edition* (Minneapolis, MN: Augsburg Fortress, 2006), 18.

³Paul Westermeyer, *Hymnal Companion: Evangelical Lutheran Worship* (Minneapolis, MN: Augsburg Fortress, 2010), 441.

⁴*Evangelical Lutheran Worship*, 602, Stanza 1.

⁵Material for this paragraph is from the article on "The Lamb" by Mary Benson Stahlke in *Hymnal Supplement 98 Handbook* (St. Louis, MO: Concordia, 1998).

⁶"We join, O Christ, your journey," *Wondrous Love Has Called Us* (Chicago: GIA, 2006), 21.

⁷"Shadows lengthen into night," *Lift Up Your Hearts*, (Grand Rapids: Faith Alive Resources, 2013), 158 (alternate Lenten stanzas).

⁸"God, beyond our ways of knowing," *A Greener Place To Grow*, (Chicago: GIA, 2011), 43.

"Your heart, O God, is grieved"

1. [Leader] O God, Father in heaven, have mercy upon us.
[Congregation] Your heart, O God, is grieved, we know,
by ev'ry evil, ev'ry woe;
upon your cross-forsaken Son
our death is laid, and peace is won.
2. [Leader] O Son of God, redeemer of the world, have mercy upon us.
[Congregation] Your arms extend,
O Christ, to save
from sting of death and grasp of grave;
your scars before the Father move
his heart to mercy at such love.
3. [Leader] O God, Holy Spirit, have mercy upon us.
[Congregation] O lavish Giver, come to aid the children that your word has made.
Now make us grow and help us pray;
bring joy and comfort, come to stay.

(Text by Jaroslav J. Vajda ©1970 Concordia Pub. House. Used with permission, License #15:9-2. www.cph.org)

"The Lamb"

1. The Lamb, the Lamb, O Father,
where's the sacrifice?
Faith sees, believes God will provide
the Lamb of price!
Refrain Worthy is the Lamb whose
death makes me his own!
The Lamb is reigning on his throne!
2. The Lamb, the Lamb,
One perfect final offering.
The Lamb, the Lamb,
Let earth join heav'n his praise to sing.
Refrain
3. The Lamb, the Lamb,
As wayward sheep their shepherd kill
So still his will on our behalf the Law to fill.
Refrain
4. He sighs, he dies,
he takes my sin and wretchedness.
He lives, forgives,
he gives me his own righteousness.
Refrain
5. He rose, he rose,
my heart with thanks now overflows.
His song prolong till ev'ry heart to him belong.
Refrain

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HYMN PERFORMANCE

Arranging Hymns for Young Musicians

SIPKJE PESNICHAK

We all have different memories of how hymns became a part of our lives. Some people sang hymns with the children's choir at their church. Others may have come to hymn singing later in life. Then there are others of us whose earliest memories of hymns are playing along with hymns on Sunday morning. Not leading from the keyboard, but participating on that instrument someone decided you should learn to play even though you weren't quite sure you knew what it was, before you had the chance to hold it in your hands.

Over the next four Hymn Performance columns I will focus on ways in which instrumentalists of any age and ability level can be involved in the performance of hymns during worship, hymn festivals, or otherwise, along with tips on how anyone can create their own musical arrangements for these players.

Many of us have at our disposal a wide range of musically talented people in our congregations and communities. No matter what their ability level there are ways in which they can all take part in playing hymns. Beginning instrumental students are musical sponges. Their assistance with worship can start quite early on in their musical education. For their participation to be a positive learning experience, the key is having music for them to play that is at their current ability level. In general after six months to one year of study in a school instrumental program or one year of private music lessons students will have the knowledge and skills to successfully play the melody for such tunes as HYMN TO JOY, STUTTGART, and SOUTHWELL. What makes these tunes most accessible to the more novice instrumental students are these tunes' simple rhythms, repeated notes, and very few large interval leaps in the melody.

But what about all of those other hymns in the hymnal? All it takes is a little bit of simple arranging. Every hymn can be a very meaningful learning and performing experience for students in their early years of musical studies.

When arranging music for beginning learners there are a few basic guidelines to keep in mind as you prepare a part for them. First is the range of which they are able to play at that time. If you are unsure about a particular

student's range, ask them to bring their lesson book in so you can see what notes they have learned so far. If you are unsure of the possible range of an instrument, use an orchestration book such as the *Essential Dictionary of Orchestration*.¹ Next, keep rhythms simple and avoid writing rests into the part. Beginning learners do best when they have a steady pulse to the music and don't have to start and stop except to end one verse and begin the next. Lastly, avoid too many large interval leaps and skips. Stepwise movement or repeated notes are always a safe bet. Keeping these things in mind, use the accompaniment edition of the hymnal you use during worship to create a part that matches harmonically.

The tune EASTER HYMN has many leaps and skips in the melody. For a beginning music student that could prove to be a challenge. But with a little bit of creativity you can create a part for any instrument.

As I was creating this particular arrangement the following items were taken into consideration for all parts:

- Rhythm - keep a steady rhythm of quarter notes with occasional half and dotted half notes. No rests are written into the parts.

- Intervals - frequent and large interval leaps were kept to a minimum.

The following instrument-specific factors were considered:

- Flute - The range of the part should be kept around and above treble C in order for the sound to carry.

- Clarinet - try to stay clear of "the break" (the switch from A to B natural for clarinet); avoid C sharps as the student may not be familiar with that note yet.

- Trombone - keep range within the staff, no upper ledger line pitches. (If the arranger has knowledge of trombone positions, avoid large leaps like those from first to sixth position.)

To anyone with more than a few years of musical training, these may look to be quite simple parts. Yet, parts like these are just what a beginning instrumental student needs. Young instrumentalists do not often have a chance to perform by themselves in front of others. Providing them with an accessible part to play will build their confidence. It will also give you a good starting point from which to create future musical arrangements for that player and others like them.

When hymn arrangements are played in worship it is important to remember that young instrumentalists, especially wind and brass players, do not have the kind of stamina that most high school and professional level players possess. Many hymns have multiple verses. Writing the part in such a way as to give the musicians a verse or two of rest will be important. It is also important to consider how the hymn is being accompanied. Will

there be organ or piano accompaniment? Being conscious of not only supporting congregational singing but also ensuring the young instrumentalist can be heard will allow for a very successful and enriching experience for everyone involved.

Some of the best experience in preparing hymn arrangements for beginning instrumental students is to write as many of your own as possible. Work individually with the student and see what works best for each person. You will gain firsthand knowledge about the players you write for as well as the instrument they play. And each student will in turn gain a deeper understanding of music through the performance of hymns.



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Notes

¹Dave Black and Tom Gerou, *Essential Dictionary of Orchestration: Ranges, General Characteristics, Technical Considerations, Scoring Tips* (Los Angeles: Alfred Pub. Co, 1998).

Please contact Sipkje.com for permission to use this arrangement.

EASTER HYMN

Lyrica Davidica, 1708
arr. Sipkje Pesnichak

The musical score is arranged in four systems, each containing four staves: Melody (treble clef), Flute (treble clef), Clarinet in Bb (treble clef with Bb key signature), and Trombone (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The melody is a simple, hymn-like tune. The instrumental parts provide harmonic support and texture.

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BOOK REVIEWS

All prices are in U.S. dollars, unless otherwise noted.

The God of Abraham, Isaac, and Jacob: Music and Worship

Steven Darsey. Eugene, Oregon: Wipf & Stock Publishers, 2013. ISBN 978-1620327302. \$14.00.

The *God of Abraham, Isaac, and Jacob: Music and Worship* by Steven Darsey seeks to establish an imprimatur for the worship of God and the role of music within it. Darsey begins by addressing the language of worship which he calls *unique* and “therefore distinct from and alien to the language of the world” (3). Going on, he addresses the question of what he means by the “God of Abraham, Isaac, and Jacob,” saying “it is possible to pray to the wrong god . . . to address the wrong god in worship—a practice called idolatry” (6). Hence, his title means that everything in worship must be God-directed and *that* God is the God of our ancestors.

The two chapters “Holiness in Worship” and “Holiness in Music” speak of the author’s concerns that worship and music be scrutinized for signs of worldliness. In worship Darsey specifies that the space should be made to “look, sound, and feel like a habitation for God, and therefore unlike those of humans” (12). And the character of music must be kept holy. To give clarity to what he means by this and to show the “evil consequences of not doing so,” Darsey quotes from St. John Chrysostom, John Calvin, Martin Luther, and Pius X and continues with sub-topics of “Fidelity to Scripture” (using portions of the Ten Commandments) and “Fidelity to Church Doctrine” (describing the Arian heresy), ending the chapter with twelve criteria for evaluating holiness in music (20).

In Chapter 5, “Church Music Midrash,” Darsey argues for the goal of subjecting all music and texts to the “hermeneutics of Western church music” (33). This involves learning the “genealogy of music being considered for worship” and over time refining a permanent repertoire so that it may “more truly approach the character of Christ” (36).

“Church Music Canon” argues for a compendium of music similar to the canon of scripture that has been subjected to the “music midrash” and proven worthy. Darsey believes that “the acknowledgement of a canonic repertoire in church music, similar to that of scripture, would increase the respect for music among church leaders and laity, and thus necessarily work improvement” (45).

The final four chapters of the book are somewhat different in focus in that they address the confrontations a church musician may encounter in exercising this vocation. The author says that such musicians who attempt to “keep the language of music and worship holy

will have to stand down the powers and principalities” (89).

As I read and reread this small book, I wondered: who this book is meant to address? Prospective church musicians studying to devote themselves to serving the church would surely already be having such debates with their professors and colleagues. Has the author aimed it at those who are working in a context that serves a different culture and uses a style of music that appears to be mired in “unholy” rhetoric? No doubt, there are false prophets, as there have always been, and we must discern God’s will in our chosen context.

This book seems to me to be a rant against a musical genre that the author finds wanting. Darsey argues for the inerrancy of tradition as the arbiter of quality church music. Even though he acknowledges that taste is impossible to codify, he nevertheless holds that there are “more advanced tastes” and that is what is good. He boldly proclaims, “popular styled music, in general, is not efficacious for worship” (9).

In *Good Taste, Bad Taste, and Christian Taste: Aesthetics in Religious Life* (New York: Oxford University Press, 2000) Frank Burch Brown says, “Every era and cultural context tends to develop new forms of sacred music and art, which to begin with often seem secular to many people. Because every musical/aesthetic style calls for a particular kind of attunement, no one person can possibly be competent to make equally discerning judgments about every kind of music or art. Yet almost everyone is inclined to assume or act otherwise. That impulse is related to the sin of pride. It is an act of Christian love to learn to appreciate or at least respect what others value in a particular style or work that they cherish in worship or in the rest of life” (250-251).

Steven Darsey has obviously devoted much thought and study to his topic. His career-long frustrations with the misconceptions (Chapter 9) about music in worship voiced by those who challenge the boundaries are familiar and troubling to those of us who are his colleagues. However, when we step into an argument that smacks of elitism in the quest for transcendence over immanence, we do so at our peril, and we risk naming this world with which God has blessed us all as evil.

MARILYN HASKEL

Marilyn Haskell is a career church musician, composer, organist, liturgist, and choral conductor. She currently serves as Member-at-Large on The Hymn Society’s Executive Committee. She recently retired from Trinity Episcopal Church, Wall Street, New York City.

We Contemplate the Mystery. The Michael Joncas Hymnary: Lent and Triduum

Michael Joncas. Portland: OCP, 2015. #30130543. 99 pp. \$20.00.

The newest musical offering from the popular Roman Catholic liturgical composer Michael Joncas, *We Contemplate the Mystery*, provides 22 new hymn texts uniquely crafted for every liturgy of Lent and the Triduum for the entire three-year lectionary cycle. The present volume continues the project that began with the collection *Within Our Hearts Be Born* (2013): to provide a Hymn of the Day [HOD] for every Sunday and solemnity in the Church calendar.

Perhaps a concept more familiar in Protestant than Roman Catholic circles, the HOD acts as a distillation of the particular scriptural readings assigned for the day, inviting the congregation to deepen their engagement with the Word proclaimed in the readings and applied in the homily by placing it on their lips as communal sung prayer. Joncas sets out his vision for the project: “I believe the introduction of the HOD in Roman Catholic worship will give us a chance to begin or recover hymn-singing as an integral act of communal prayer. I further believe that the HOD will help to promote . . . scriptural literacy” (5). The goal, to strengthen the bonds between the proclamation of the Word, prayerful meditation on the Word, and congregational song, is a worthy and relevant one that can apply generally across Christian liturgical traditions. For this reason, this collection is a resource that will be of interest to liturgical musicians both within Joncas’s own denomination and beyond.

Each hymn text in *We Contemplate the Mystery* is featured in stanzas, coupled with a facing page of theological commentary on the scriptures appointed for each liturgy (itself a useful feature for liturgists), and on the themes at play in the hymn text. A musical setting, with the preferred hymn tune, follows, in four parts (or for keyboard), along with metrical designations and suggestions for alternative tunes. The book’s spacious and clear format and coil-bound spine make it easy to read and play from.

Joncas’s decision to employ frequently-used meters for his texts is wise, lending them a flexibility that allows for a variety of familiar tunes to be used. Even while bound by meter, Joncas is careful to balance poetic freshness with metrical consistency and singability. Occasionally this results in somewhat awkward constructions, and we get the sense that the meter has gotten in the way of the poetry. Generally though, Joncas avoids these “speed bumps” and renders stanza after stanza of well-crafted verse that has metrical, expressive, and theological integrity.

Emerging as a result of exegesis, study of scriptural commentaries, and prayer, Joncas’s hymn texts are thoughtful, prayerful, and sensitive to the scriptures they

lift up. His language succeeds in being direct enough for a congregation to grasp on first sing-through, yet evocative and not bland, peppered with vivid imagery and concrete action. While at times his lyrics are essentially poetic retellings of scriptural stories, his most successful texts are those that propose new perspectives, interpretations, and connections to our modern lives.

Joncas stays on target in creating Hymns of the Day that function as artistic and prayerful summaries and reinforcements of the scriptural texts. Integrating the stories and themes of two or more of the readings explicitly, and transforming them into corporate prayer, is a challenge, but is in many cases handled with great alacrity. In “Faithful to the Spirit’s prompting,” the stories of Noah and the temptation of Christ are linked with our own Lenten journey. Perhaps the strongest texts are those that are most thematically focused, as in “How good it is for us,” and “When I, a foolish child.” The Palm Sunday hymns are also effective, perhaps because the assigned readings for the day align more naturally.

The most attractive features of the collection, characteristic of the project as a whole, are its specificity, comprehensiveness, and pastoral sensitivity. Joncas’s hymns invite us to be attentive to the unique insights and good news of our faith offered in a particular way in the readings of a given day, and in the wider context of the liturgical season. What comes across most evidently is the author’s consideration, care, and desire to enhance the communal song of the church by linking it to a fuller engagement with the Word: a labour of love that will allow congregations to “contemplate the mystery” ever more deeply.

CHRISTINA LABRIOLA

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Worship in the City: Prayers and Songs for Urban Settings

Nancy Elizabeth Hardy. Toronto: United Church Publishing House, 2015. ISBN 978-1-55134-223-8 (pbk). ISBN 978-1-55134-224-5 (pdf). CA \$17.95.

“If we are city dwellers and are called to ‘seek the welfare of the city’ (Jeremiah 27:9), we are called to live as neighbours and friends in the multicultural, multi-faith environment that characterizes many of our metropolises today. And as city dwellers we are also called to worship in a way that reflects the way that we live” (8).

Nancy Hardy offers a thoughtful, and thought-provoking, collection of worship resources centred on city life. In 1800 only 3% of the world’s population lived

in urban areas. The number tipped over 50% in 2008. The Population Reference Bureau in Washington, D.C., expects the world's urban population to reach 70% by 2050 (<http://www.prb.org>). *Worship in the City: Prayers and Songs for Urban Settings* is timely. It contains prayers, communion services, and songs which probe the practice of faith in urban contexts. It would be an effective congregational study book. It will likely become a resource for the development of future hymn and worship books, reflecting Nancy Hardy's experience as co-editor of *Voices United* (1996).

Members of The Hymn Society in the United States and Canada will encounter familiar names on these pages, while being introduced to writers and composers who are creating congregational songs about urban themes:

Mary Kay Beall, Anna Briggs, Mary Louise Bringle, John Core, Andrew Donaldson, Ruth Duck, Delores Dufner OSB, Sylvia Dunstan, Kathy Galloway, Colin Gibson, Norman Goreham, Bruce Harding, David Hass, William Kervin, Ian Macdonald, Shirley Murray, Linda Bonney Olin, Patricia Orr, Lydia Pedersen, Fred Pratt Green, Larry Schultz, Paul Stott, Adam Tice, William Whitla, Ann Weems, Brian Wren, and more . . .

Hardy sets the context for her collection of prayers, liturgies and songs in commentaries on "Planning for Worship in the City", "Cities in the Bible", and "Theological Observations". The organization of her resources is tailored to headings found in hymn and worship books:

Times and Seasons
Celebration and Thanksgiving
Confession and Lament
Hope and Healing
Justice and Service

Her book is a McGeachy Scholarship project, a United Church of Canada initiative to support research and writing by experienced ministers and scholars in the UCC. While the flavour is Canadian (e.g., hymns and prayers for the 80% of Canadians who live in urban centres, perspectives from north of the 49th parallel, and four seasons in the texts), Nancy Hardy provides worship materials suitable to congregations across the membership of The HSUSC.

MARGARET LEASK

Margaret Leask is Canadian editor of the Canterbury Dictionary of Hymnology. She teaches at Wilfrid Laurier University in Waterloo, Ontario; and extends a warm invitation to all to come to Waterloo for the Annual Hymn Society Conference in July 2017.

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